*International Library of Technology*
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# Artistic Alphabets

## For Show-Cards and Signs

272 ILLUSTRATIONS, 4 IN COLORS

By
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BRUSH PRACTICE
GOTHIC AND ROMAN STYLES
ITALIC AND TEXT STYLES
MODERN STYLES AND SPACING
DECORATIVE ORNAMENT

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# PREFACE

This book is one of the volumes of the International Library of Technology, and is made up of Instruction Papers, or Sections, used in courses of instruction for students of the International Correspondence Schools.

The purpose of this volume is to present the subject of show-card lettering and sign lettering from the standpoint of artistic design. It is not enough that alphabets be given to the show-card letterer and sign letterer much as "blocks" are given to a child to play with, or the pieces of a jig-saw puzzle to be put together. Putting together the letters of alphabets in that manner may result in a readable show-card or sign, but not an artistic or attractive one. Modern commercial methods and customs require that display material such as cards and signs shall be good in design.

The only basis of well-designed cards and signs is a thorough groundwork knowledge of the principles of drawing, and of artistic design. When this is secured, the letterer can then design a piece of lettered matter as an architect designs a fine building, or a designer plans interior decorations, rug designs, etc. On this basis the present volume has been prepared. Originally arranged for pupils who were required to work out systematic drawing and lettering exercises as a test of their understanding of the text, it will be equally helpful for the reader in giving him proper artistic principles and authentic alphabets. The beginner in lettering, as well as the experienced man, should be helped by careful study of the text and the illustrations.

Throughout the text, references will be found to preparing and "submitting" certain "Plates." These instructions apply only to persons enrolled in Courses of the International Correspondence Schools. The reader of this volume is advised to do such practice work, and to prepare such Plates for his own

testing. He will, of course, not "submit" them to any one except himself. He may then criticise his own efforts by comparing them carefully with the text illustrations, and thus note his own progress in mastering the brush-practice work, the laying out of alphabets, the spacing of letters and words, and the use of appropriate ornament.

As will be noted, this present treatise will be of service to either the prospective show-card letterer or the prospective sign letterer. The material here given represents no untried theories, but is offered only after having stood the test of having been used by many hundreds of students who were trained, by these methods, to prepare high-grade show-cards and signs.

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I L T 342

E. L. Koller.

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# BRUSH PRACTICE

## FREEHAND PRACTICE WORK

### NECESSITY FOR PRACTICE

**1. First Stage in Learning to Letter.**—The proper foundation of artistic, well-drawn and well-spaced lettering is a thorough and rigid training in freehand practice work. It is a prevalent, but erroneous, idea that the letterer can draw each letter mechanically and with painstaking accuracy, according to set rules of form and proportion, and then put these letters together mechanically, as a child sets up toy blocks with letters on them, or as a printer sets up type. Letters could be put together in this way, and words and sentences could be formed therefrom, but the result would not be artistic lettering, nor would it be wanted commercially.

The correct method of producing a well-lettered word, sentence, panel, show-card, or sign, is to consider the panel, card, sign, etc., as a design, and to block it out as a group or composition; to do this freehand, and then also to do the lettering freehand. The forms and proportions must be estimated by eye measurement, not by mechanical measurement. In order to be able to estimate by eye, and to letter freehand, the letterer must have a preliminary training in freehand practice work; and to give such a training is the purpose of this Section. This may be considered the first stage in learning to letter.

**2. System of Freehand Training.**—The letterer must receive exactly the same kind of preliminary freehand training as does the student of pictorial illustrating or of decorative designing.

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It is necessary first of all to take certain physical exercises to limber up the muscles of the arm, hand, and fingers. Next come various practice exercises with pencil and with brush, not only to extend the limbering-up process for hand and finger muscles, but also to give the letterer a training in the appreciation of line, form, and proportion, and of letter forms in particular.

When this has been accomplished, the study and practice of letters and letter combinations of various kinds and forms can be taken up.

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## PRACTICE WITH BARE HAND

**3. Limbering Up the Muscles.**—Persons whose sole experience with the lead pencil has been in writing, who have not used it for drawing, almost invariably handle it awkwardly when they attempt to draw. This awkwardness is due to the fact that, in drawing, a set of muscles in arm, hand, and fingers comes into use, that has not been practiced in merely writing. For the lines made in drawing are of all kinds of lengths and run in all kinds of directions, unlike the lines made in writing, which are of very restricted character.

It is necessary, therefore, before attempting to letter freehand, to limber up or make pliant these muscles, and this may be done by practicing repeatedly the exercises here outlined. These exercises will do no good if the directions are simply read and then passed over. They should be practiced faithfully, not only before taking up the drawing exercises, but at odd times as the work progresses. As has been said, the success of the present work, as well as that of the advanced work, will depend on having the muscles of the fingers, arm, and hand supple. Should any of these muscles get tired in practicing these limbering-up exercises, the arm should be permitted to drop loosely to the side of the body or to rest easily on the table or the drawing board.

**4. Exercises With the Bare Hand.**—The following exercises are for the bare hand; that is, the hand without the pencil:

1. Lay the right hand flat on the table with the palm downwards, and the fingers outstretched but close together. Shut the hand slowly, making a fist, and then open it out flat. Do this about ten times, slowly at first and rapidly toward the last.

2. Lay the hand flat on the table, palm downwards and the fingers straight outstretched. Spread them apart fanwise as far as possible, and then bring them together again. Repeat this about ten times.

3. Lay the hand flat on the table, palm downwards. Then slowly raise the wrist and whole arm free from the table, lifting them about 4 or 5 inches, but keep the finger tips pressed upon the table, so firmly that the fingers bend slightly. Then let the hand and arm down slowly, still keeping up the pressure on the finger tips. Repeat this about five or six times.

4. Follow the same exercise as that in paragraph 3, but press upon one finger tip at a time, until each one of the four fingers has been so exercised five or six times.

5. With the forearm, wrist, and hand lying flat upon the table and the wrist acting as a hinge, alternately raise and lower the outstretched hand eight or ten times; then swing the hand alternately from left to right and right to left eight or ten times, keeping the forearm rigid on the table as the palm of the hand lightly glides from side to side.

6. Rest the finger tips lightly on the table, keeping the arm, elbow, and wrist entirely free from the table. Now move the bent arm backwards and forwards over the table, permitting it to be supported by the gliding finger tips and using the shoulder as a hinge. Repeat eight or ten times.

7. Repeat the motion called for in paragraph 6, swinging the arm from right to left, instead of backwards and forwards.

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## PRACTICE WITH PENCIL

**5. Method of Sharpening Pencils.**—All the pencils mentioned for use in this work are sharpened in the following manner: First, with a sharp knife, the wood of the pencil, Fig. 1 (*a*), is cut away to a point, allowing about $\frac{1}{4}$ inch of the lead to project, as shown in (*b*). Next, the lead is rubbed

on a sandpaper pad to bring it to a round point, as shown in (*c*). A needle point is not desired.

The purpose of Fig. 1 is simply to show the stages of sharpening the pencil, and has no reference whatever to the *length* of the pencil. The illustration, of necessity, shows only a short section of the pencil. The beginner must understand, however, that he is to use the pencil full length (as shown in Figs. 2 to 6, inclusive); that is, about 6 or 7 inches long, and never less than 4 inches.

**6. Correct Position for Drawing.**—The correct position to assume in making drawings is illustrated in Fig. 2. As will be observed, the lower edge of the drawing board rests on the lap, or on the knees, and the upper edge against the edge of a table, the board being slightly inclined. The table should be located near a window and so arranged that the light will come over the left shoulder and from above. In this way, no shadows are cast upon the drawing board, provided the right hand is used in drawing. If the left hand is used, the light must, of course, come over the right shoulder.

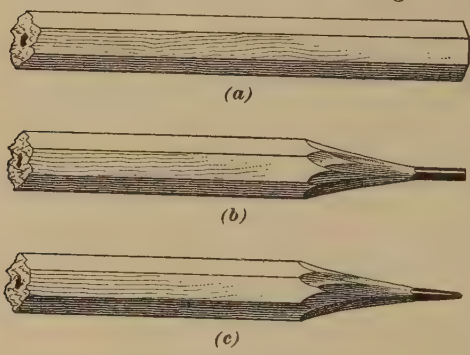

Fig. 1

The remarks about the direction in which the light should come apply equally if artificial light, such as an incandescent bulb, a bracket or a portable gas light, or an oil lamp, must be used. If a lamp must be placed on the table against which the drawing board is usually made to rest, another table or a chair should be used to help support the drawing board. In no case should the light be placed so that it will shine into the eyes.

**7. Methods of Holding Pencil.**—For drawing *horizontal lines* and *horizontal curves*, that is, lines and curves

that run in the same direction as the top edge of the drawing board when it is held in its correct position, the pencil is held somewhat as it is held in writing. In other words, it is held lightly between the thumb and the first and second fingers, with its upper end resting slightly above the hollow where the thumb joins the back of the hand. The pencil is held as nearly parallel to the surface of the paper as possible, the hand being partly flattened, as shown in Fig. 3.

For drawing *vertical lines* and *vertical curves*, that is, lines and curves that run in the same direction as the side edge of the

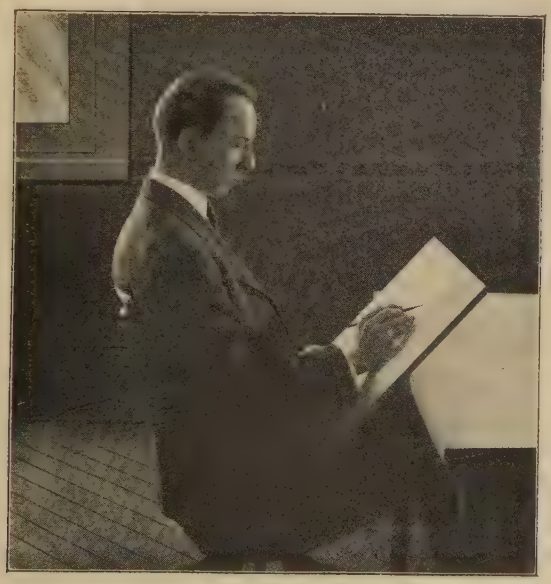

Fig. 2

drawing board, the pencil should be supported in a horizontal direction in the hollow between the outstretched first and second fingers by pressure from the tip of the thumb placed over it, as is shown in Fig. 4.

For drawing *right oblique lines* and *right oblique curves*, that is, lines and curves running from upper right to lower left, the pencil is held in the manner shown in Fig. 5; and for drawing *left oblique lines* and *left oblique curves*, that is, lines and curves

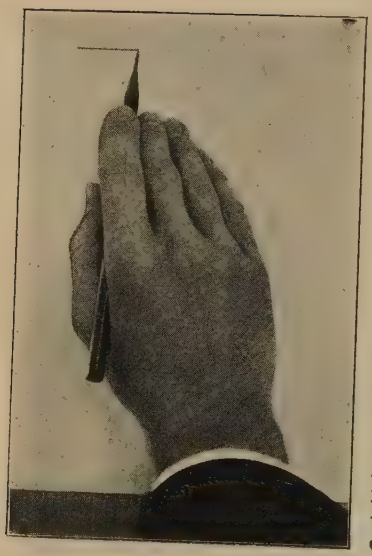

Fig. 3

running from upper left to lower right, it is held in the manner illustrated in Fig. 6. Both of these methods, Figs. 5 and 6, are simply variations of the method shown in Fig. 4.

It may be said in connection with the methods of holding the pencil that only a long pencil should be used. When the pencil gets to be less than 4 inches in length, it should be placed in a pencil holder.

These methods of holding the pencil when drawing various kinds of lines are suggested because actual practice has proved them to be good methods. The beginner need not feel bound to follow these methods if he can get equally good results by holding the pencil in some other manner.

Fig. 4

**8. Exercises With Pencil.**—The following exercises are to be performed with the pencil properly held and on the inclined drawing board, a piece of drawing paper being pinned to the drawing board.

1. Hold the pencil as shown in Fig. 3, with the hand, wrist, and arm either entirely free from the board or steadied by the little finger. Swing the pencil from left to right and back, about ten times, keeping the fingers and wrist unbending and using the shoulder as a hinge.

Repeat, using the elbow resting on the board as a hinge.

Repeat, using the wrist as a hinge.

Repeat, using the wrist and finger movements.

If necessary, raise lower end of the drawing board for the the last three movements.

Fig. 5

2. Hold the pencil as before, and, with the same full-arm movement, make a long ellipse, as shown at *a*, Fig. 7, going from right to left for upper curves and from left to right for lower curves. Go over the ellipse eight or ten times. Raise the lower end of the drawing board, if it is necessary, to give the hand and arm a better opportunity for the swinging motion.

Repeat, using the elbow as a hinge and also a slight finger movement. The ellipse in this case will be smaller, as shown at *b*.

Fig. 6

Repeat, using the wrist as a hinge and also a slight finger movement. This ellipse will be still smaller, as shown at *c*.

3. With the pencil held as shown in Fig. 4, and with the wrist and arm either entirely free from the board or steadied by the side of the hand, draw the pencil up and down vertically so as to make lines like those shown

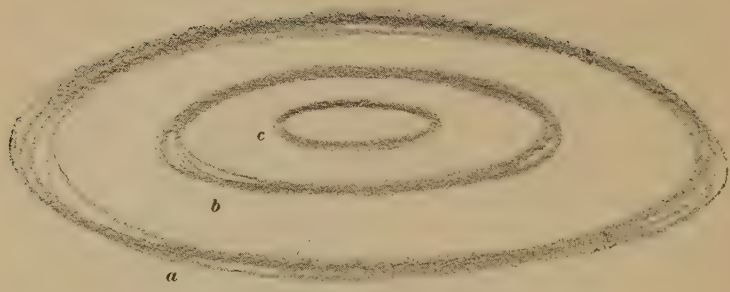


Fig. 7

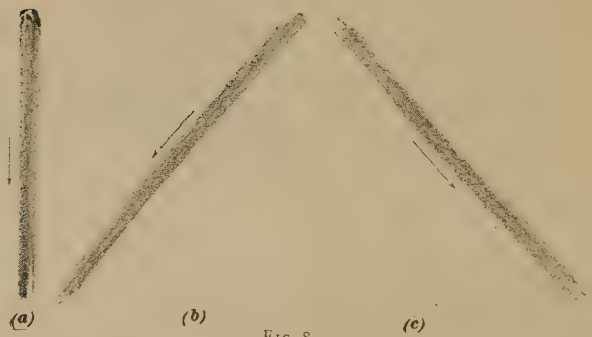


Fig. 8

Fig. 9

in Fig. 8 (*a*), using the shoulder as a hinge. Repeat about ten times.

With the pencil held as in Fig. 5, repeat, making right oblique lines, as shown in Fig. 8 (*b*).

With the pencil held as in Fig. 6, repeat, making left oblique lines, as shown in Fig. 8 (*c*).

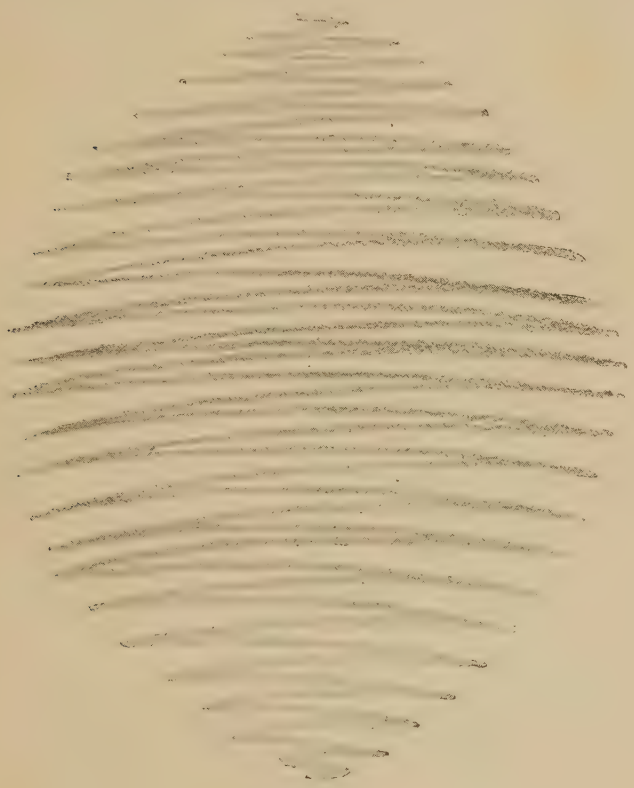

Fig. 10

4. With the pencil held as shown in Fig. 4, and with the same full-arm movement, as before, make circles of various sizes, as shown in Fig. 9, going over each one about ten times, first in one direction and then in the other. The student should not avoid doing these exercises on account of their apparent simplicity. They are very necessary.

**9. Exercises With Curved Strokes.**—As further freehand practice with the pencil, strokes should be made of definite lengths and confined to certain allotted spaces.

In Fig. 10 there is reproduced a series of curving zigzag lines which suggest some good forms for such freehand pencil practice. Proceed with this practice work as follows:

With a B or an HB pencil or even with a heavy round carpenter's pencil or a piece of black crayon in a holder, make the

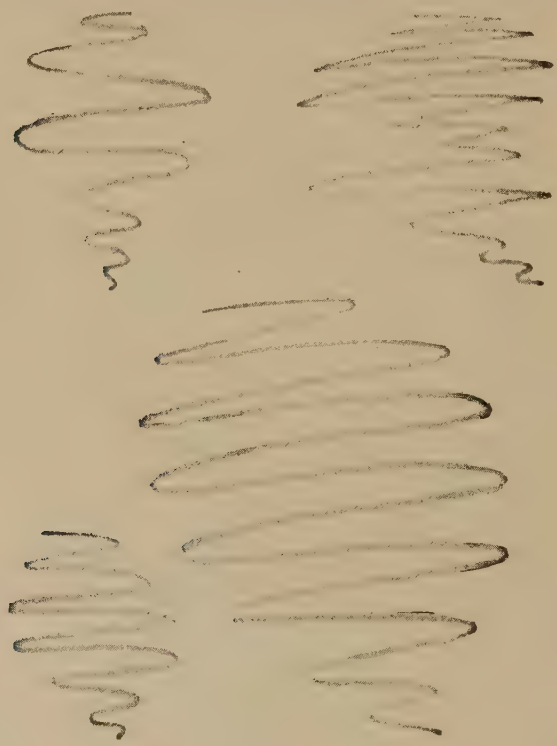

Fig. 11

curved strokes as shown in Fig. 10, either the size there shown or larger (but not any smaller). Start at the top with short strokes and work toward the bottom, lengthening the strokes at the middle of the drawing and shortening them again at the bottom. This simple series of curving zigzag lines should

be practiced repeatedly until it is possible to increase and decrease the sweeping motions of the pencil with a degree of uniformity that will cause the outline formed by the sharp turns of the curving zigzag lines to form evenly graded curves. To do this, the pencil is carried with an easy swinging motion from right to left and back, the hand and arm swinging from

Fig. 12

the shoulder, or from the elbow, as a hinge. Either method will give freedom of line. The same amount of pressure on the pencil is to be used throughout the length of the line, with the attempt to keep the line of uniform weight. The weight may vary slightly on account of the softness of the lead, but if the pressure is kept even the desired result will be secured.

Work such as that shown in Fig. 11 is crude and uneven, and does not conform to what is required to train the hand so that its motion will go no farther than required.

As further freehand practice, the kind of curved strokes shown in Fig. 12 should next be attempted. For this work the pencil is held in the same manner as it was when doing the first set of strokes (Fig. 10), and the direction and sweep of the strokes are the same as before. However, in this case, the pressure exerted on the pencil must be made to vary at different portions of the work. As the pencil descends in these zigzag curves toward the widest part at the middle, the pressure should be increased so as to produce heavier and darker strokes—accented lines, as they may be termed. Then, as the pencil descends toward the narrow part at the bottom, the pressure should be gradually decreased, so as to make the lines light and even, as at the top.

These two sets of exercises should be practiced repeatedly and faithfully, for they will form part of the regular work on the first plate that will be submitted to the Schools.

Practice should also be given to drawing such curving zigzag lines, plain and accented, vertically on the sheet as well as horizontally.

**10. Straight and Curved-Line Exercises.**—After the practice in making straight and curved lines, simply for the purpose of limbering up arm, wrist, hand, and fingers, approach may now be made to practice on straight and curved lines of specified directions, length, and spacing. Some examples of such line practice work are shown in Fig. 13.

In doing this practice work, proceed as follows: Using the same kind of soft pencil as before, draw lines as nearly as possible like those shown in Fig. 13. There are, at the top of the figure, seven long horizontal lines, each about $2\frac{1}{2}$ inches in length, and, at the bottom of the figure, two sets, of seven each, of short lines about 1 inch long. All lines may be spaced about $\frac{1}{4}$ inch apart. In doing this work the pencil is held in the manner shown in Fig. 3. The hand must *not* be moved from the wrist as a hinge, for such a motion would result in

curved or arched lines, whereas perfectly straight lines are desired. The hand, wrist, and entire arm should move together from the shoulder as a hinge, the hand being supported, as it glides from left to right along the paper, by the third finger and the little finger resting on the paper. First draw, carefully, from left to right, the seven lines, making long deliberate sweeps. Perhaps the first line will not be straight, but by trying again and again a straight line can be

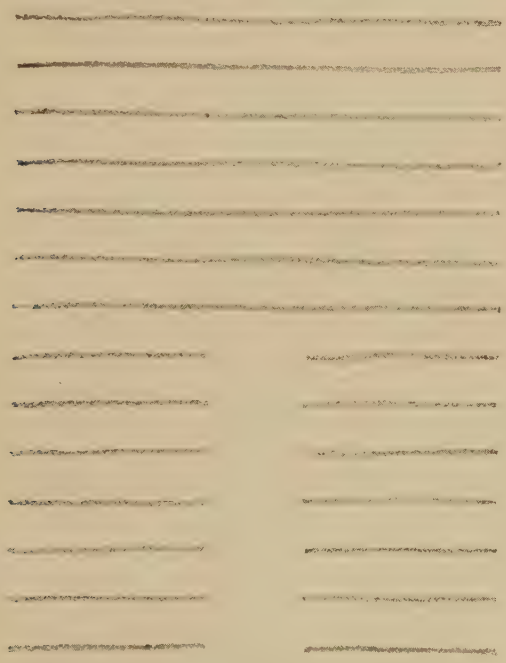

Fig. 13

drawn easily and freely without any particular effort. As an aid to getting a perfectly straight horizontal line, try to keep it parallel with the upper edge of the paper. To assist in getting the lines of the proper length, place dots at the positions that are to be the beginning and the ending points of the lines. In this way draw all the long horizontal lines.

The same method should be followed in drawing the shorter lines of the exercise. Care should be observed to keep them

all the same length, so that the contours form straight vertical lines and not jagged curves. The work on this exercise should be as even and regular, approximately, as shown in Fig. 13. Uneven, hastily drawn lines, poor in direction and spacing, as shown in Fig. 14, must not be drawn, for such lines are of no value whatever as practice work, and are simply a waste of time. The strokes must be neatly and evenly drawn, and spaced as shown in Fig. 13. This will not be found difficult after a reasonable amount of practice.

Fig. 14

The training up to this point has been entirely in the drawing of straight lines. This training has a direct bearing on the drawing of curved lines, and will assist the beginner in drawing them. The reason for this is that the correct portrayal of a curved line must be based on his perception of the manner and degree of its variation from a straight line. No curved line can be drawn correctly unless it is considered in relation to a straight line. While a curved line of no specified extent or shape may be drawn easily and naturally, the curve cannot be duplicated unless it is considered in relation to a straight line or a series of straight lines.

The beginner may be helped in making curves by drawing them in sections. For instance, curves may be drawn in segments, as in Fig. 15, with a "break" in the curve at *1*, *1′*, *2*, *2′*,

*3*, and *3′*. This method avoids pointed or sunken curves, such as are shown at *a*, *b*, and *c*, Fig. 16.

The pencil is held as shown in Fig. 3, and the hand and forearm work from the elbow, resting on the board, as a pivot.

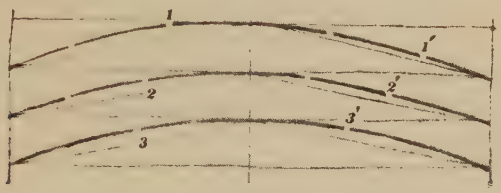


Fig. 15

Some added motion may be needed from the wrist and fingers to make a graceful curve. To keep both sides of the long

Fig. 16

curve symmetrical, the two shorter curves must swell away from the straight line to exactly the same distance.

The brief suggestions for practice work on straight and curved lines that have been given so far will be sufficient to prepare for the brush-stroke practice work that will now be taken up.

---

## PRACTICE WITH BRUSH

**11. Kinds of Brushes.**—Before proceeding to do actual lettering, it is desirable to practice freehand with the brush. It is very important that the person desiring to acquire facility in lettering should become accustomed to the use of the brush and ink or paint, and practice should therefore be chiefly with these materials. It is only by constant practice that the hand becomes skilled in the use of the brush, able to form straight lines and curves with accuracy, and to give to each letter its proper width and a uniform stroke.

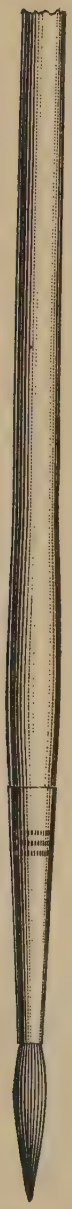

Fig. 17

For such practice work only two kinds of brushes are required; namely, a red sable pointed or rounded-end brush, with round ferrule, shown in Fig. 17, and a $\frac{1}{4}$-inch flat brush; that is, a brush with a flat "chisel" edge $\frac{1}{4}$ inch wide (see Fig. 20). Many other varieties and sizes of brushes are, of course, used by the professional letterer, but at this stage of the work the attempt to use a varied assortment would only lead to confusion.

**12. Stroke Work With the Pointed Brush.**—In Fig. 17 is shown, full size, the pointed, or rounded-end, brush (sometimes called a *rigger*), with round tin ferrule. Before being filled with ink the brush is spread out to a blunt or fan-shaped, end; but when filled with ink can be drawn to a point as shown. Strokes made with it vary from fine to broad lines.

This brush is held as shown in Fig. 18; lightly but firmly, with the ball of the first finger resting firmly on the upper surface of the brush handle and the handle extending upward at an angle, resting against the side of the hand where the large joint of the first finger comes. The thumb is placed against the side of the brush to keep it in position, and to assist in guiding it. The position is not unlike that used when holding the penholder in the process of ordinary hand writing. Slant the brush as shown and bear on it firmly to get bold lines.

The brush must be held so that it can be lightly rolled or twisted between the thumb and fingers, especially when making curved strokes. The hand is supported and guided by the third and the little finger, as shown, which slide along the paper as the stroke is being drawn. Some letterers hold the handle of the brush more nearly perpendicular when working on certain types of curves.

The position described will enable one to make vertical and inclined strokes and vertical curves, but in

making horizontal strokes and horizontal curves it may be found more convenient to hold the brush in the sidewise position illustrated in Fig. 22, in which, however, a flat brush is shown.

**13. Practice Strokes for the Pointed Brush.**—In Fig. 19 are illustrated, reduced size, some examples of straight

Fig. 18

and curved strokes that should be practiced at this time. With the brush *filled* with drawing ink (not merely the tip moistened), draw a number of parallel horizontal strokes, as in the top row of Fig. 19, holding the brush in the position shown in Fig. 22; then draw some parallel vertical and inclined strokes, as in the two upper rows of Fig. 19, holding the brush as shown in Fig. 18. Refer to Fig. 29 for full weight of strokes.

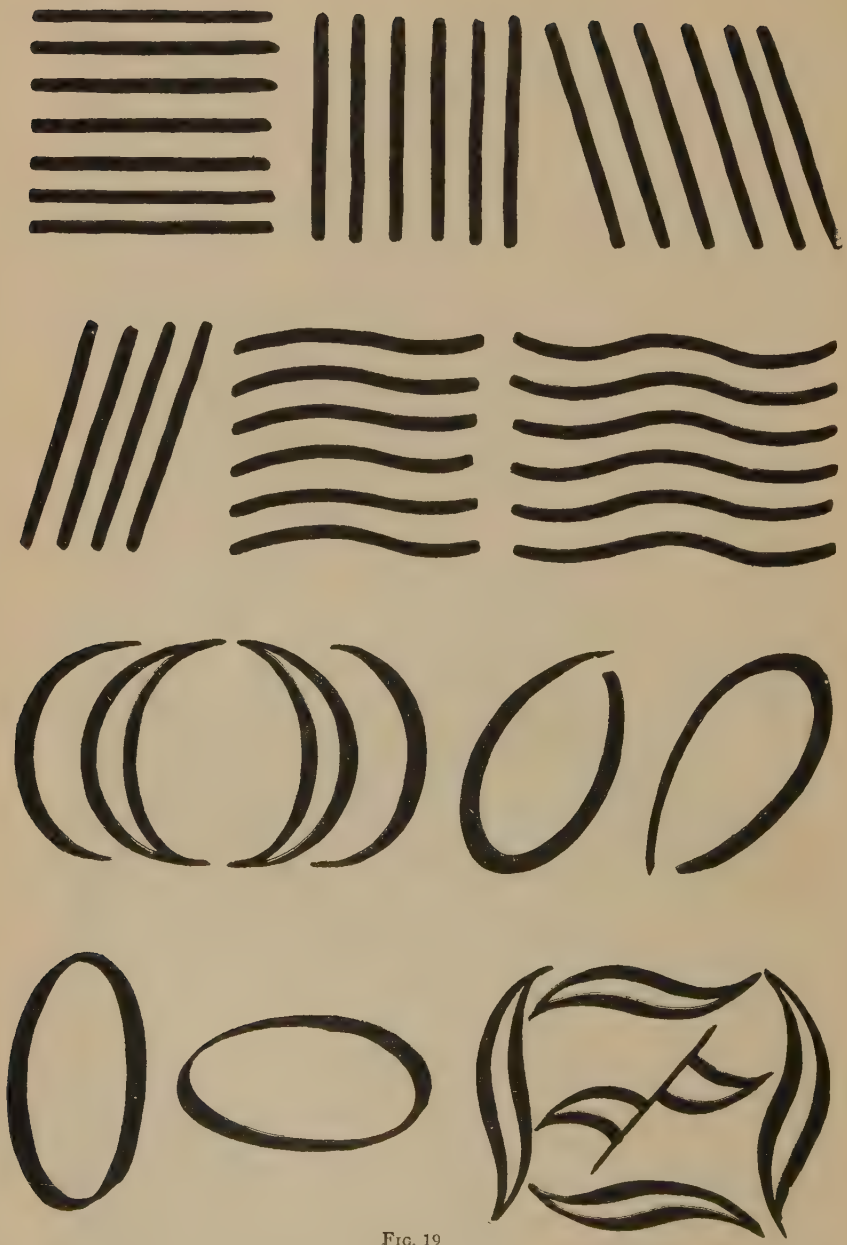

Fig. 19

Fig. 20

Then draw the waving horizontal curves shown in the second row of Fig. 19, with brush held as for straight horizontal strokes. Most of the curves in the third and fourth rows can be drawn with the brush held as in Fig. 18, but the horizontal ellipse and the other horizontal curves in the bottom row can best be made with the brush held in the sidewise position.

The practice strokes should be repeatedly drawn so that they can be made easily, and with as good results as shown in Fig. 19.

The correct way to use the brush is not to use merely the point of the brush, but to make the stroke of the width that is most natural to the brush when well filled with ink. The strokes should be no lighter or thinner than those illustrated; if anything they may be made heavier. (See Fig. 29.)

The hand is steadied and guided by the little finger and the one next to it resting on the paper. The old-fashioned method of using the left fist as a rest for the right hand, or of having a special wooden bridge or rest, used for steadying the right hand while working, is not generally employed, although some letterers still use it. However, in practicing according to the directions here given, these aids may be used, or any other method of steadying the hand that is found comfortable and that gives the best results. The position in Fig. 18, however, is recommended as the best to use with this brush.

**14. "One-Stroke" Work With Flat Brush.** For practice work with the flat, one-stroke brush the same kind of white paper as before and the regular black drawing ink may be used. Ordinary wrapping paper, if in new sheets, or kept perfectly flattened (it may be ironed if wrinkled), or even an unfolded newspaper, may be used for the practice work, for the sake of economy.

The most important of the materials, however, is the proper kind of brush. The brush for this purpose is of the flat, chisel-edge kind, and is illustrated full size in Fig. 20. The handle is, of course, somewhat longer than shown in Fig. 20, because its full extent could not be shown within the limits of a page length. The ferrule and the hairs are flat.

The form of one-stroke brush shown in Fig. 20 shows the hairs fairly short and the brush spread somewhat. In the

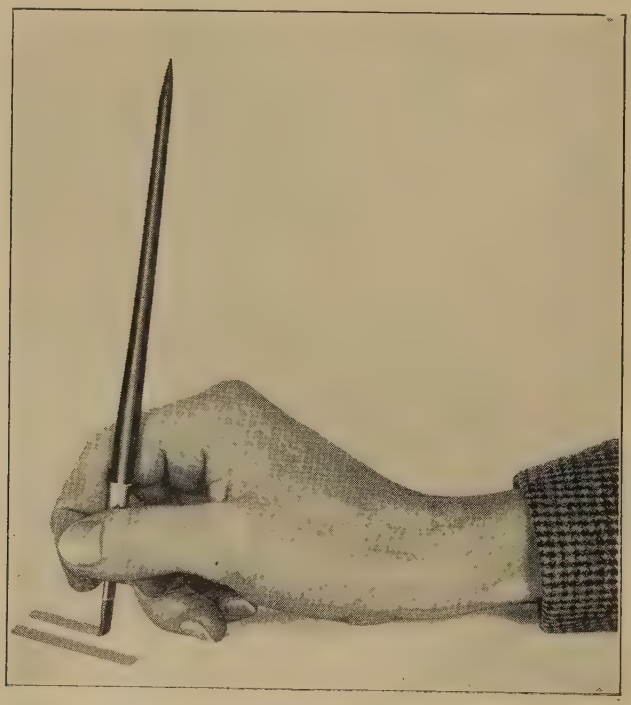

Fig. 21

view of this brush shown in Fig. 22, where the brush is used in the "sidewise" position, the hairs appear longer in relation to the width of the brush, because the brush is filled with ink.

There are other forms of the flat one-stroke brush. In some brushes the tuft of hairs is flat, the hairs from the flat ferrule to tip being long, and spread out fanwise. These, also, are

known as one-stroke brushes. It is a good plan to secure dealers' catalogs of brushes and acquaint oneself with the varieties and kind of lettering brushes.

For the present work in this Section, the flat-stroke practice work and the plate showing flat-stroke work is to be done with the flat, chisel-edge brush shown in Figs. 20, 21, and 22.

The method of holding the brush is quite different from that used for the pointed brush. In fact, there are several different

Fig. 22

positions necessary, according to the direction of the stroke, whether vertical, horizontal, or curved. The two main positions in holding the flat-stroke brush are shown in Figs. 21 and 22. Fig. 22 shows the method to use when making horizontal strokes or curves that run in the main horizontally. Note, in Fig. 21, which shows the position for making vertical

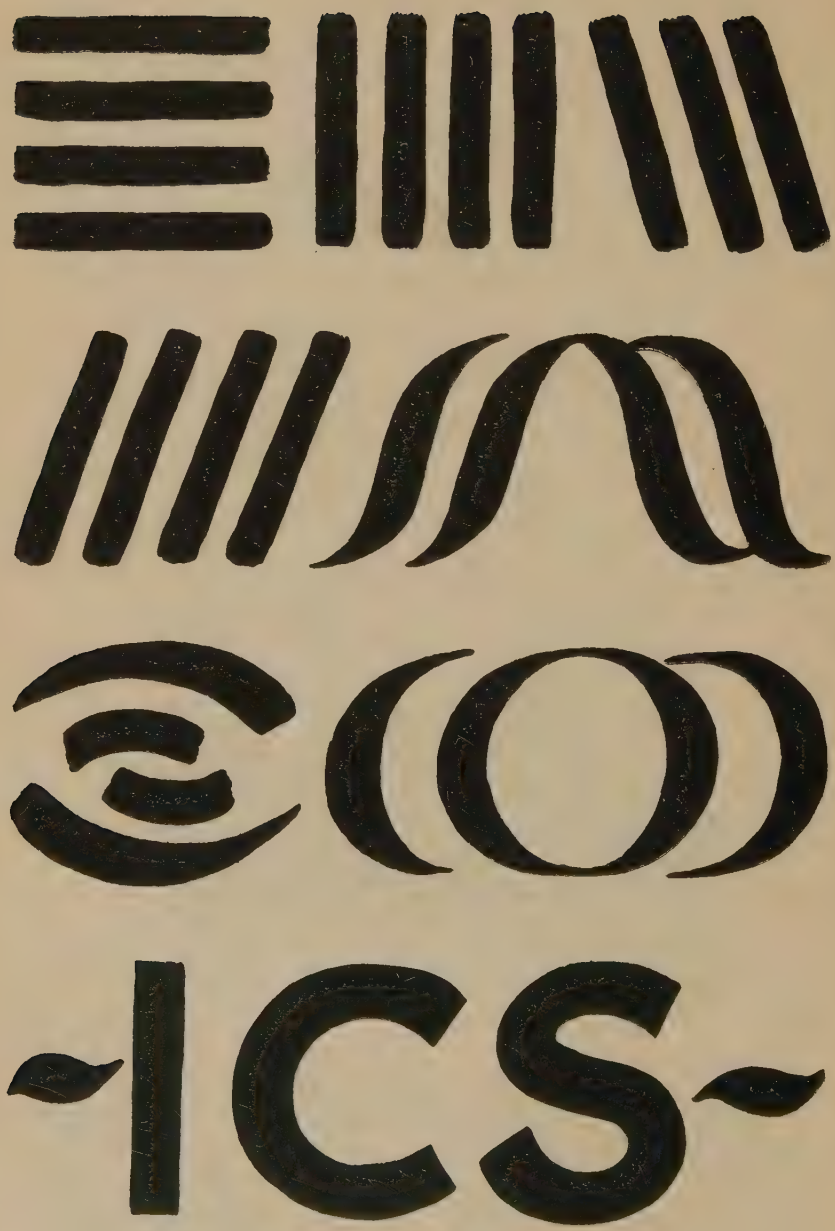


Fig. 23

strokes, that the thumb and finger grasp the brush well down on the tin ferrule, the hand being steadied by the little finger and the one next to it resting on the paper. The flat part of the brush must, of course, for vertical strokes, be turned across pointing from side to side of the sheet. The general position of the handle of the brush should be about perpendicular to the paper. When starting a stroke, the top of the brush handle may be slanted back slightly toward the letterer, and when finishing a vertical stroke the top of the handle may slant away from the letterer.

In Fig. 22, the position for making horizontal strokes, the brush is turned so that the flat part faces left and right, while the edges point up and down along the sheet of drawing. In this position the handle may be well inclined toward the right, the thumb and fingers grasping and guiding the brush as shown in the illustration.

**15. Practice Strokes for the Flat Brush.**—Fig. 23 shows, slightly reduced, some examples of strokes that should now be made with the one-stroke flat brush. From what has been said as to the uses of this brush held as shown in Figs. 21 and 22, it will be evident just how these various strokes should be made. The first four in the top row and the first four in the third row may be considered horizontal strokes and should be made with the brush held as shown in Fig. 22; and the other strokes in these first three rows should be considered vertical strokes, and should be made with the brush held as shown in Fig. 21. Refer to Fig. 31 for full weight of strokes.

A careful inspection of the three large letters in the bottom row of Fig. 23 will show that the first one, **I**, is made with a simple down stroke, as are the vertical strokes in the top row. The curves of the **C** and the **S** are simply combinations of horizontal and vertical curves, made by starting the letters at the top with the brush held as shown in Fig. 22, then rolling or twisting it in the fingers so that it will be held as shown in Fig. 21, and again twisting it, for the finish of the lower curve, to the position shown in Fig. 22.

# THE LETTERING PLATES

## MATERIALS AND METHODS OF WORK

**16. Paper, Pencils, Brushes, Pigments, Etc.** Some indication of the materials needed in the work has already been given in connection with the preliminary practice. A more detailed statement of the materials needed in this Section now follows. These materials are:

1. One drawing board, about 22 in. × 16 in. Such a board is a great convenience in working, but, in the absence of a board, the paper can be placed on a flat-topped table.
2. One dozen sheets of white drawing paper, with a hard smooth surface, about 20 in. × 15 in. in size.
3. Half a dozen thumbtacks.
4. Several soft drawing pencils, say a B and an HB. A heavy, round carpenter's pencil will also be useful; or even a crayon pencil or stick of charcoal.
5. One pointed (or blunt) end brush, with round ferrule, that will make both fine and heavy strokes.
6. One flat chisel-end brush, with flat ferrule, about a quarter of an inch in width.
7. A bottle of drawing ink, or of any show-card writer's black ink (unsized), or other thin black pigment.

**17. Method of Preparing and Submitting the Plates.**—Practice in making freehand strokes with pencil and brush, preliminary to the actual making of letters freehand, cannot be had merely by reading directions in the text of the Instruction Paper. Nor can the complete and helpful training be received merely by preparing the drawings, strokes, letters, etc. Comments and helpful advice from a capable instructor are also needed. Accordingly, this Section and those that follow contain properly graded exercises in the form of *Plates*

that must be actually prepared by the student and submitted to the Schools for criticism.

This Section contains four such sets of drawings or stroke work, each one called a *Plate*, and each one made on a 20″×15″ sheet of drawing paper. On the first two plates a 15″×10″ rectangle is laid out and divided into eight rectangles, each one called an *Exercise*. On the second two plates a 15″×9″ rectangle is laid out and divided into three vertical strips, each one called an Exercise. Each plate is numbered, as *Plate 1*, *Plate 2*, etc., and each exercise is lettered, as *Exercise A*, *Exercise B*. The illustrations, Figs. 24, 25, 28, and 30, show only the 15″×10″ (or 15″×9″) rectangles of the plates.

The pencil and brush practice work submitted for criticism must represent the very best efforts of the student. The directions for the whole plate about to be drawn should be carefully read; then, the directions for each exercise should be taken up in order and the preliminary practice work called for in connection with each exercise carefully done before drawing the plate to be submitted. It is not the practice work that is to be sent in, but the *result* of the practice work, properly arranged on the drawing paper.

Although it is not expected that the set of drawings or strokes sent in will be a mechanically exact copy of the sample illustrated in the Instruction Paper, yet the plate should represent the student's final and best efforts after a reasonable amount of preliminary practice work.

The dozen sheets of 20″×15″ drawing paper already described are sufficient for this work, and for some of the work in following Sections. Four of these sheets are to be used for the final plates to be sent to the Schools; and the rest may be reserved for practice work, any redrawn work that may be required, and for certain work on plates of the next Section.

It will be found economical to do most of the preliminary practice work on old sheets of wrapping paper, carefully smoothed out; or even on unfolded newspapers. The regular drawing ink, however, should be used for this practice work. Do *not* use thin ink, such as writing fluid.

The drawing plates, when completed, are to be mailed to the Schools in mailing tubes, at first-class postage rates. The number of plates to be mailed at a time is mentioned in the directions for drawing each plate.

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## PLATE 1

**18. Purpose.**—In keeping with the object of this entire Section, the exercises for Plate 1, the 15″×10″ rectangle of which is shown in Fig. 24, are intended to give preliminary training in the control of the muscles used in drawing and to furnish practice in using eye measurements as a guide thereto; in other words, to teach the drawing of lines within a definite space and the use of the eye in laying out measurements. Up to this point, it has been necessary to practice only movements with the pencil that require no particular control or restraint of the muscles. The exercises on Plate 1 are therefore a step forward in learning to make strokes and thus to prepare for brush practice.

**19. Laying Out Plate.**—Take a 20″×″15 sheet of drawing paper, white preferred, and on it lay out a 15″×10″ rectangle, leaving a $2\frac{1}{2}$-inch margin all around. Next divide that 15″×10″ rectangle into eight spaces, each of which will be $3\frac{3}{4}$ inches wide and 5 inches high, so as to accommodate the eight practice exercises arranged in the manner shown in Fig. 24. The large 15″×10″ rectangle on the sheet of drawing paper is subdivided in the following manner: Draw a vertical line down through the center of the 15″×10″ rectangle, which will divide it into two large vertical rectangles side by side. Next, divide each of the two vertical rectangles in two by a vertical center line, when there will be four vertical strips all of the same width. Next, divide the 10-inch height of the large 15″×10″ rectangle, at each side of the sheet, into two parts, and draw a horizontal line connecting the two points of division; thus making two horizontal rows of four rectangles each. Eye measurement should be used in doing this work, but there will be no objection to testing the measure-

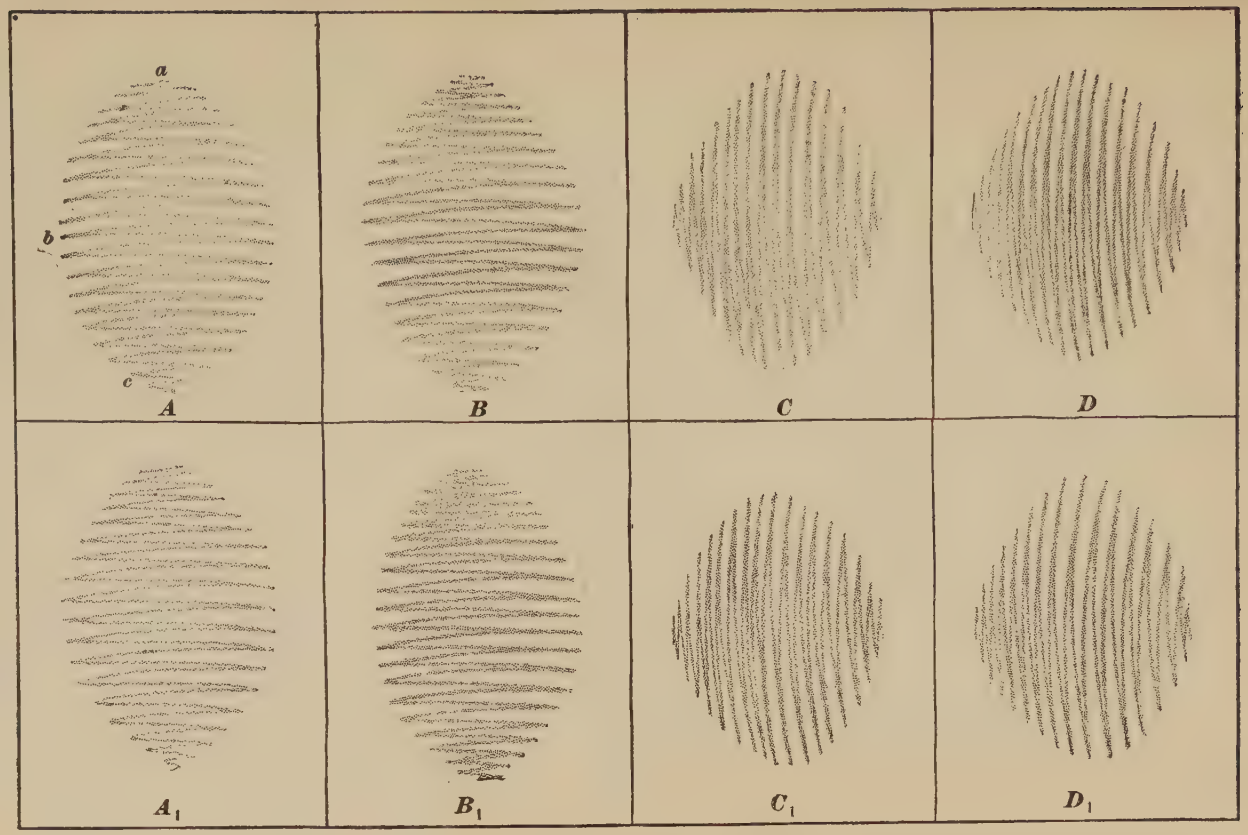


Fig. 24

ments later with a rule. Fig. 24 shows only the 15″×10″ rectangle.

**20. Exercise A, Plate 1.**—With a B or an HB pencil, or even with a heavy, round carpenter's pencil, make the curved strokes of the kind shown in the first rectangle in the top row, Fig. 24. In Fig. 10 is shown a full-size reproduction of such specimen strokes as they should actually appear. Use Fig. 10 as a guide in making the strokes, and let them well fill the rectangle *A*, as shown in Fig. 24.

**21. Exercise B, Plate 1.**—After Exercise A has been completed, the drawing of Exercise B, shown small in the second upper rectangle of Plate 1, Fig. 24, and in full size in Fig. 12, should be faithfully practiced and then drawn on the plate to be submitted for criticism. For this exercise, the pencil is held in the same manner as for Exercise A. The direction and sweep of the lines are also the same as before, but the pressure exerted on the pencil should vary, being heaviest at the center of the figure, and shading off more lightly at the beginning and end of the stroke, as illustrated in Fig. 12.

**22. Exercise C, Plate 1.**—Exercise C, as shown in the third rectangle of upper row of Plate 1, Fig. 24, is similar to Exercise A, except that the strokes run in a general vertical direction instead of in a horizontal direction. The strokes are to be of the same weight throughout as those of Exercise A. To make the strokes called for in Exercise C, the pencil must be held in the manner shown in Fig. 4, and the lines must be drawn by swinging the fingers, the pencil being held in such a way that they move as if hinged at the place where they join the palm of the hand. Such a motion is required to give the proper curve to the line. If the lines were straight, the motion could be from either the elbow or the shoulder.

As in the case of the two preceding exercises, Exercise C should be practiced until it is possible to make lines suitable for the drawing plate.

**23. Exercise D, Plate 1.**—The lines called for in Exercise D have the same sweep and direction as those of Exer-

cise C, as is shown in the fourth rectangle of upper row, Plate 1, Fig. 24. However, they are strengthened by gradually increasing the pressure on the pencil as it moves toward the middle of the figure and decreasing the pressure from that point on. This exercise should receive the same care and attention as the preceding ones. When it is completed, the upper row of rectangles on the drawing plate to be submitted will be full.

**24. Additional Exercises for Plate 1.**—The lower four rectangles of the drawing plate should be used for additional attempts at demonstrating the proficiency attained in drawing the lines called for in Exercises A to D, and they may be called Exercise $A_1$, Exercise $B_1$, Exercise $C_1$, and Exercise $D_1$, as shown in Fig. 24. Thus Exercise $A_1$ will be another attempt at Exercise A, and will be placed in the rectangle below Exercise A; Exercise $B_1$ will be placed below Exercise B; and so on.

Although these exercises may appear simple, they should be practiced over and over, because the success of the drawings that follow will depend on the faithfulness with which these exercises are practiced.

**25. Final Work on Plate 1.**—After the exercises have been properly drawn in their respective places on the drawing plate, it is necessary to letter or to write the title, Plate 1: Brush Practice, at the top of the drawing plate, so that the plate may be readily identified. In putting in this title, draw light parallel horizontal guide lines to assist in keeping the lettering uniform in height.

Next, on the back of the plate, in the lower left corner, must be placed the student's class letters and number, his name and address, and the date on which the plate was completed. This information is absolutely necessary, for without it there would be no means of telling by whom the work was executed, or when it was finished. To make the identification doubly sure, it will be advisable, also, to attach the gummed identification label, provided for this purpose, to the sheet with a clip.

The lettering plate prepared by the student should next be rolled and placed in a mailing tube, which, after being prop-

erly addressed, should be mailed to the Schools at first-class postage rates.

It is now in order to proceed with the work required on Plate 2.

**26. Additional Practice on Line Movements.**—The line movements of Plate 1 are not to serve merely as plate exercises to be submitted to the Schools for criticism. They are to be practiced repeatedly. No day should go by without practice being done. At first such practice may seem irksome and monotonous, but after a while it becomes a natural thing to do; and when the results of this faithful practice work begin to show in the ease and facility with which the hand grasps and uses the pencil for drawing, then the practice work will become a pleasure.

The preliminary exercises for limbering up the finger, hand, wrist, and arm muscles, also should be practiced daily. In fact, experienced artists working commercially find it necessary to keep their muscles in proper trim, just as professional musicians devote hours each day to the simple practice of running the scales. If these professionals see the advantage of such simple practice exercises, it is very evident that the beginner needs them in even greater measure. To slight them will mean inability to do good work later.

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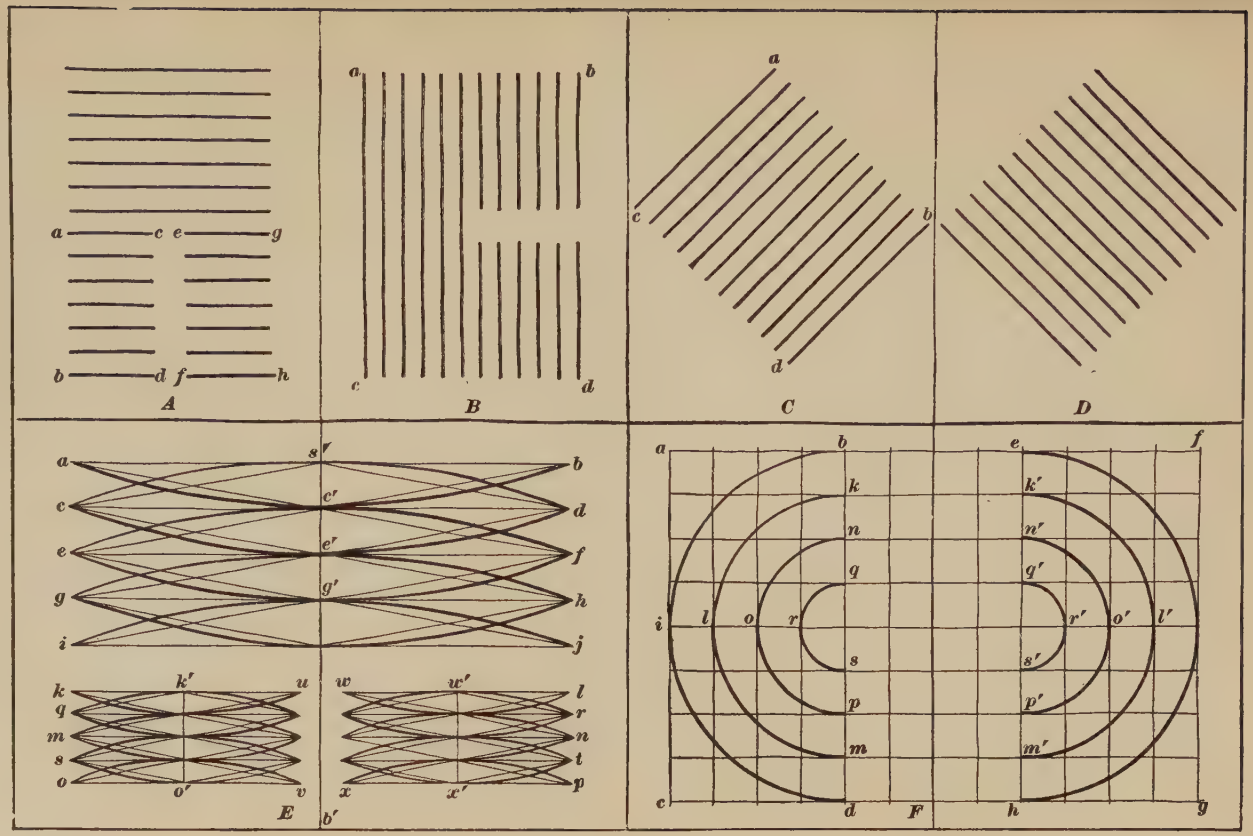
## PLATE 2

**27. Purpose.**—The exercises on Plate 2, which is shown in a reduced size in Fig. 25, are intended as additional training in limbering up the muscles of the fingers, hand, and arm, and in enabling the eye and the hand to work in harmony and with accuracy. Although these exercises in straight and curved stroke work are apparently simple, they are more difficult than they at first appear. Mastering them forms the only firm foundation for correct drawing.

For the reasons previously mentioned, the exercises on Plate 2 should be thoroughly practiced before preparing the plate to be submitted for criticism. The work on the plate sub-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e e′ f
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i j
k k′ u
q
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q
i l o r
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p
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e f
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n′
g′
r′ o′ l′
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p′
m′
h g

Fig. 25

mitted must not be practice work, but must represent the best efforts of the student after thorough practicing has been done.

**28. Laying Out the Plate.**—As was done in the preparation of Plate 1, the $20'' \times 15''$ sheet for Plate 2 should first have laid out on it a $15'' \times 10''$ rectangle, thus leaving a $2\frac{1}{2}$-inch margin all around. This $15'' \times 10''$ rectangle should then be divided into eight $3\frac{3}{4}'' \times 5''$ rectangles by means of vertical and horizontal dividing lines, as is shown in Fig. 25, the work being done in the manner already explained. This illustration serves to show clearly how the exercises, six in number, are to be arranged on the drawing plate, and Fig. 13, which shows Exercise A drawn full size, gives a good idea of the weight and character of line to be used in preparing the exercises. These exercises are not to be copied from the illustrations here shown; rather, they are to be drawn according to the directions set forth in the text. Neither are the reference letters in the illustrations to appear on the plate submitted for criticism. The descriptions of the exercises call for lines of certain length that are to be spaced definite distances apart. These dimensions need not be adhered to strictly, for just as much practice will be secured if there are more or fewer lines and if they are spaced farther apart or closer together. The chief requirements are to place the practice lines in their appropriate rectangles, to have the spacing uniform, and to allow a reasonable margin around each exercise, so as not to crowd or overlap the exercises on the plate.

It will be noticed that the lines in the small chart, or guide plate, shown in Fig. 25 are very sharp, black, and distinct, and do not resemble the soft delicacy of pencil lines. This chart is purposely printed with sharp lines to serve as a clear guide to the student in laying out the exercises on the plate, and is not intended to show quality or character of the pencil lines to be used on the plate. Fig. 13 shows the weight and quality of pencil line to be used. Fig. 25 shows only the $15'' \times 10''$ rectangle.

**29. Exercise A, Plate 2.**—As is shown in Figs. 25 and 13, Exercise A of Plate 2 consists of seven $2\frac{1}{2}$-inch hori-

zontal lines, and fourteen 1-inch horizontal lines arranged in columns, the two columns of short lines being placed below the long lines. All the lines are spaced $\frac{1}{4}$ inch apart, and a space of $\frac{1}{2}$ inch is left between the two columns of short lines.

Detailed directions have already been given, earlier in this Section, for holding the pencil and for the proper method to use in drawing horizontal lines. Reference should be made again to Fig. 3 for the position of the hand and the pencil, and to Fig. 13 for the full-size drawing that is to comprise this Exercise A. The text accompanying Fig. 13 should again be read and additional practice work on horizontal lines should be done before the regular plate is begun.

The lines must be straight and evenly spaced, as in Fig. 13. Roughly and hastily drawn lines such as shown in Fig. 14 must not be submitted, for such drawings will not be accepted.

**30. Exercise B, Plate 2.**—The lines of Exercise B, as shown in the second rectangle in the top row, Fig. 25, are like those of the preceding exercise, except that they are vertical and somewhat longer, the long lines being $3\frac{1}{2}$ inches and the short ones $1\frac{1}{2}$ inches. To draw them, the pencil must be held as shown in Fig. 4, so that it will be at right angles at all times to the line that is being drawn. The movement should be from the shoulder as a hinge, although a little movement of the fingers and wrist may help as the lines are being drawn toward the bottom of the space. Try to have all the lines exactly vertical, by keeping them parallel to the right and left ends of the sheet; also, preserve uniformity of lengths in the lines so that the contours *a b* and *c d* are straight; to aid in this the points at which the extremities of the lines will fall may be marked in lightly before drawing the lines.

Exercise B presents no great difficulty; but it must not be supposed that it is therefore unimportant. The vertical lines should be practiced frequently, as well as the horizontal ones.

**31. Exercise C, Plate 2.**—The lines to be drawn in Exercise C, third rectangle in top row, Plate 2, are known as **right oblique lines,** because, as has been mentioned before, they are drawn from the upper right-hand corner to the lower

left-hand corner. They are not difficult to draw because their slant is similar to the slant of ordinary handwriting. The pencil should be held as shown in Fig. 5, with the elbow drawn close to the body and the hand placed on the lower right-hand corner of the sheet, the pencil being at right angles to the line about to be drawn. Each line should be about $2\frac{1}{2}$ inches long, and there should be a space of $\frac{1}{4}$ inch between the lines, which should be kept parallel. Also, each line should run at a 45° slant.

The meaning of 45° slant will become clear on referring to Fig. 26, the angle *a b c* of which is a *right angle*, or an angle of 90°. Thus, the line *d b*, which cuts this right angle into two equal parts, is called a 45° *slant* or a 45° *line*. Or, to put the matter in another way, if a perfectly square piece of paper is folded on one diagonal, the fold will make an angle of 45° with the edge of the paper.

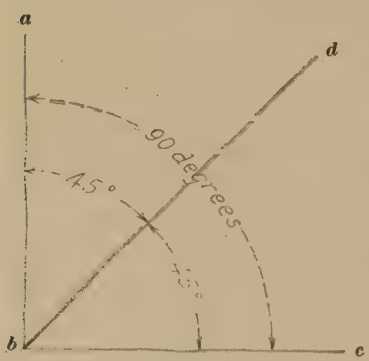

Fig. 26

In drawing Exercise C the contours *a b* and *c d* formed by the ends of the lines must be kept perfectly straight, as in preceding exercises.

**32. Exercise D, Plate 2.** The lines to be drawn in Exercise D of Plate 2, shown in the fourth rectangle in top row, Fig. 25, are the opposite of those required in Exercise C; that is, they are **left oblique lines,** or lines that extend from the upper left-hand corner to the lower right-hand corner, as has already been explained. These lines are perhaps the most difficult of all straight lines to draw unless the pencil is held properly. The pencil should be held as shown in Fig. 6, the elbow being held some distance from the body and up along the right-hand end of the drawing board, so that the hand will rest to the right of and above the exercises, the pencil being at right angles to the line as it is being drawn. Otherwise, the directions for drawing the preceding exercises apply.

**33. Exercise E, Plate 2.**—Exercise E of Plate 2 serves to introduce **curved lines.** As shown in Fig. 25, left half of lower row, it is to occupy the first two rectangles of the lower row on the plate, so that there is a space $7\frac{1}{2}$ inches wide and 5 inches high in which to work.

For the reason laid down in Art. **10,** this exercise in the drawing of curved lines is based on a series of straight lines, and the curves are drawn in relation to them. The method of drawing Exercise E is as follows: First lay off freehand, in the $7\frac{1}{2}'' \times 5''$ space, eight parallel horizontal lines, as *a b*, *c d*, *e f*, etc., each about 6 inches long and spaced about $\frac{1}{2}$ inch apart.

Be especially careful to note that the first five of these eight horizontal lines (enclosing four $\frac{1}{2}$-inch spaces) are used for the long curves. Then a $\frac{1}{2}$-inch space separates the set of long curves at the top from the set of short curves at the bottom. Then the remaining three of the eight horizontal lines *k l*, *m n*, and *o p* are used for the set of short curves, by subdividing the two enclosed $\frac{1}{2}$-inch spaces by drawing the additional lines *q r* and *s t*, shown in Fig. 25.

Next, draw line $s'\ b'$, which is really the original line separating the first and second rectangles of the lower row. Having done this, draw straight oblique lines from *c* to $s'$, $s'$ to *d*, *e* to $c'$, $c'$ to *f*, *g* to $e'$, $e'$ to *h*, *i* to $g'$, $g'$ to *j*, etc. All these guide lines must be drawn faintly, but distinctly, with a hard pencil, but the actual lines of the curves, which are to be drawn later, must be made with a softer pencil so as to be good and strong. It is now a simple matter to draw the curves $c\ s'$ and $s'\ d$, so that they join at $s'$, thus making one continuous sweep, or arc. Similarly, the long curves *e f*, *g h*, and *i f* are drawn. The pencil is held as shown in Fig. 3, and the hand and forearm work from the elbow, resting on the board, as a pivot. Some added motion may be needed from the wrist and fingers to make a graceful curve. To keep both sides of the long curve symmetrical, the two shorter curves must swell away from the straight line to exactly the same distance.

In drawing the long reversed curves $a\ c'\ b$, $c\ e'\ d$, $e\ g'\ f$, etc., the same principle of corresponding relation to the straight line must be observed, but a different movement of the hand

is needed. These long reversed curves may be drawn in either of two ways. First, the pencil may be held as shown in Fig. 3 and, keeping the wrist and elbow free from the board and using the shoulder as a pivot or hinge, the hand may glide along the surface of the paper, being steadied by the little finger as it moves. Second, the pencil may be held as before, and the fleshy or muscular under part of the forearm may be allowed to rest on the paper, in which case the arm will have sufficient play to guide the pencil as it moves over the desired curve.

After the large curves are drawn, the smaller ones should be made in the same way. Draw the parallel lines *q r* and *s t* midway between *k l* and *m n*, and *m n* and *o p*, and then draw verticals from *u* to *v*, *w* to *x*, *k′* to *o′*, and *w′* to *x′*. The small curves are then drawn in the same way as the large ones. It is best to avoid wrist and finger movements and to work entirely by full-arm movement; that is, from the shoulder as a hinge, or pivot. However, if the beginner finds it absolutely impossible to use the arm movement, the finger-and-wrist movement may be resorted to.

**34. Exercise F, Plate 2.**—In Exercise F, as is shown in Fig. 25, right-hand half of lower row, the training in drawing curved lines is continued. As in the preceding exercise, the preliminary guide lines must be drawn in lightly but accurately. First, draw nine horizontal guide lines about 6 inches long and $\frac{1}{2}$ inch apart. Then cross these by thirteen vertical lines, separated at distances of $\frac{1}{2}$ inch; that is, six lines on each side of the vertical center line that marks off the two spaces this exercise occupies. This network of guide lines will then be twelve squares wide and eight squares high. It is important that this network be drawn with considerable accuracy in order that the curves may be drawn properly. As will be seen in the illustration, the rectangles *a b d c* and *e f g h* are the ones in which the curved-line work is to be laid out.

First, with the pencil held as shown in Fig. 4, and using the motion from the shoulder as a hinge, or from the wrist as a hinge in combination with the finger movement, get the

sweep of the quarter arc, or curve, *b i*. At first, simply go through the movement without actually touching the pencil point to the paper, gliding it along in a quarter circle to "feel" the way. Then let the pencil glide along lightly, and, finally, let it make the full-strength mark. The direction of the stroke may be from *b* to *i*, or from *i* to *b*, as preferred. Proceed in the same manner with the lower quarter circle *i d*. Then draw the other curves, *k l m*, *n o p*, and *q r s*, working in quarter circles. The plan of using short curves with a small "break" at each end may be helpful.

The series of semicircles in rectangle *e f g h* should be drawn with the pencil held as before—that is, in the manner shown in Fig. 4, or in Fig. 5 and Fig. 6, if desired—and the hand and arm working from the shoulder as a hinge. The direction of the curves will of course be different from those in rectangle *a b d c*. The same preliminary method should be employed here, however; namely, first gliding the hand and pencil along the direction of the curve, without touching the point to the paper, and then later drawing the curve full strength.

It may be well to mention again that the foundation network of lines should be drawn very faintly, preferably with a hard, sharp pencil, used lightly; whereas, the curves themselves should be good and strong, but not in blurred, wide lines. A sharp point should be constantly kept on the B pencil when making the curved lines.

**35. Final Work on Plate 2.**—The drawing of Exercise F on Plate 2 completes the regular exercises for this plate. The identifying data should now be put on the plate in the manner previously described, lettering or writing the title, Plate 2: Brush Practice, at the top left-hand corner of the sheet, and placing the class letters and number, the name and address, and the date of completion on the back of the sheet in the lower left-hand corner. The sheet should then be rolled and placed in a mailing tube, and sent to the Schools for examination.

If by this time Plate 1 has not been returned, the additional practice work on straight and curved lines that follows should

be given attention, after which the drawing of Plate 3 may be taken up. However, if Plate 1 has been returned, the criticisms on it should be carefully observed and all redrawn work called for should be done before proceeding with Plate 3. Much profit will be gained by observing carefully the criticisms on the plates as they are returned and by redrawing any work called for.

**36. Additional Practice on Straight and Curved Lines.**—The practice work in drawing straight and curved lines called for in Plate 2 must not be lost sight of after the plate has been finished, as it is a very easy matter to become rusty. Therefore, the exercises of this plate should be drawn

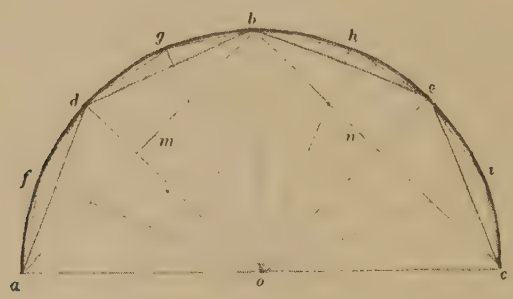


Fig. 27

at odd moments on paper of any kind, and it will be found by the beginner that the more practicing he does the better able will he be to draw correctly.

By remembering that any curve may be considered as consisting of an infinite number of straight lines, the drawing of curves will be simplified. This fact is further demonstrated in Fig. 27. Thus, the semicircular curve shown in this illustration is really based on two lines *a b* and *b c* of equal lengths and at right angles. Nevertheless, the drawing of this arc can be further simplified by marking out still other straight lines of equal lengths, as *a d* and *d b*, and *b e* and *e c*, keeping the distances *d o* and *e o* equal to *a o*, *b o*, and *c o*, respectively. Similarly, additional straight lines *a f*, *f d*, *d g*, *g b*, etc. may be built up; and if these straight lines were increased indefi-

15"
c
a
e
HIE
AW
2½"
¾"
2½"
¾"
2½"
9"
Exercise A
Exercise B
ICS
d
b
f
Exercise C

Fig. 28

nitely a regular curve would result. Thus it is seen that, to draw a graceful curve freehand, particularly to duplicate a curve already drawn, dependence must not be placed on mere accidents of motion from the swinging arm, wrist, or hand, although these help in the actual delineation of the curve; rather, the curved line must be considered as being related to a straight line or a series of straight lines. This matter will be considered further when the drawing of certain advanced work is taken up.

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## PLATE 3

**37. Purpose.**—The purpose of this plate is to give practice in doing simple stroke work, mostly of a straight line character, with the pointed or rounded-end brush. It is assumed that a reasonable amount of such practice work has already been had, as advised in the early part of this Section, and as illustrated in Fig. 19. This will have given a preparation for the somewhat more extended work required on this Plate 3 and the following plates.

**38. Laying Out Plate.**—In Fig. 28 is shown a reproduction on a reduced scale, a little less than one-half, of the $15'' \times 9''$ rectangle on the $20'' \times 15''$ plate as it will appear when completed, showing the positions of the various brush strokes.

The sheet of paper for the plate is to be 20 inches by 15 inches and on this a rectangle 15 inches by 9 inches is to be laid out. This will allow a 3-inch margin at top and bottom and a $2\frac{1}{2}$-inch margin of plain white paper at each end. The illustration in Fig. 28 does not show the edges of the $20'' \times 15''$ sheet of paper, but shows only the appearance of the $15'' \times 9''$ group of strokes. This point must be carefully noted.

Fig. 28 shows only the positions and grouping of the various strokes to be practiced, but, because of reduced size, does not show full sizes and weights of the stroke. Therefore Fig. 29 is introduced to show, full size, the strokes that are to be made for the first drawing in row 1 and in row 2, respectively. Do

not be confused because these strokes appear heavier than those shown in Fig. 19; the pointed, or blunt-end, brush will make both weights of strokes equally well if filled with ink.

These full-size strokes in Fig. 29 should be studied very carefully, for all the strokes on Plate 3 are to be made of this same weight throughout.

A reference to the chart or diagram of this plate, as shown in Fig. 28, will show that the practice strokes, all included within the limits of a rectangle 15 inches long and 9 inches high, are arranged in three horizontal rows, Exercises A, B, and C. These horizontal rows or strips are each about $2\frac{1}{2}$ inches high, being separated by horizontal blank spaces each $\frac{3}{4}$ inch high. These dimensions are lightly indicated in Fig. 28, but the dimension figures and lines should not appear on the student's plate that is sent to the Schools.

To locate the positions of the sets of practice strokes, sets of vertical guide lines may be drawn. Vertical *a b* is the center line of the 15-inch length of the group of exercises; it is, therefore, $7\frac{1}{2}$ inches from each end of the large rectangle. Verticals *c d* and *e f* subdivide the left and right halves of the large rectangle, and are $3\frac{3}{4}$ inches from vertical *a b*. These verticals should be laid out in pencil on the drawing plate, and afterwards erased; and the practice strokes, first blocked in with pencil, should be located in the same relative position to these verticals as shown in Fig. 28 on a reduced scale.

**39. Preliminary Practice.**—Before attempting to do the required work on Plate 3, considerable practice work must be done on separate sheets of paper, to get accustomed to holding the brush, and to get the proper swing and action in making the strokes. Flattened sheets of wrapping paper, or even newspaper, will do for the practice work.

When making the *half-moon* shapes, as shown for the last two sets of strokes in Exercise B, care should be exercised to have full pressure, and then finally to decrease the pressure exerted on the brush as the end of the stroke is approached, thus allowing the stroke to come to a point, as it should.

The student should block in with pencil the positions and general forms of the strokes on the plate, before starting the brush-stroke work.

**40. Exercise A, Plate 3.**—First of all must be drawn the rectangle 15 inches long by 9 inches high, within the limits of the 20″×15″ sheet of paper. Then this 15″×9″ rectangle is ruled with horizontal lines spaced so as to make each row of strokes $2\frac{1}{2}$ inches high, with $\frac{3}{4}$-inch horizontal interspaces, as shown in the chart or diagram, Fig. 28, and as previously explained.

The vertical guide lines *a b*, *c d*, and *e f* must then be drawn, as previously explained. This will then make the long, narrow, horizontal rectangle (the top row on the plate) to comprise Exercise A, 15 inches long by $2\frac{1}{2}$ inches high.

The first set of strokes, each a little over 1 inch in length, should be drawn with the brush held as in Fig. 18, and should be arranged in sets of three, as shown in Fig. 29, spaced about $\frac{1}{4}$ inch or $\frac{3}{8}$ inch apart. The weight, or thickness, of the strokes should be as it appears in Fig. 29.

The next set of strokes, the left oblique, should start from a point about $\frac{3}{4}$ inch to the left of the vertical guide line *c d*. These strokes should be spaced as shown; the brush should be held again as in Fig. 18, and should be refilled with black ink after each stroke or two.

The next set, right oblique, should start from a point a little to the right of the vertical guide line *a b*.

The eight horizontal strokes for the next set in Exercise A should be a little less than 2 inches long, say $1\frac{7}{8}$ inches, and should be drawn and spaced as shown, being centered on the vertical guide line *e f*. The upper four are broken at the middle, but the lower four are unbroken. Note this carefully. The brush may be held as shown in Fig. 18; but some letterers prefer, for horizontal strokes, the sidewise position shown in Fig. 22. (Note, however, that Fig. 22 shows the one-stroke flat brush, whereas for this exercise the pointed brush is to be used.)

The letters H, I, E, A, and W, shown occupying a space $2\frac{1}{2}$ inches wide at the right-hand end of Exercise A, should

Fig. 29

next be done. They are simple to do, because they consist merely of combinations of the vertical, horizontal, and oblique strokes practiced in this exercise so far.

**41. Exercise B, Plate 3.**—This exercise consists entirely of curved strokes. The first set, showing left and right quarter-circles and half-circles, is placed directly beneath the vertical brush strokes with which Exercise A was begun. The sizes and weights of these curved strokes are shown in the lower half of Fig. 29. As the brush, well charged with ink, and held as in Fig. 18, is drawn along, it must be turned or twisted between the thumb and fingers, thus insuring evenness of curves. The brush, here, may be held with the handle more nearly perpendicular.

The second set of curves, the horizontal ones, comes under the set of left-oblique brush strokes of Exercise A, and is drawn as shown. The brush should be held as it was held for drawing the horizontal strokes for Exercise A.

The third group of curved strokes in this exercise, spaced directly beneath the right-oblique strokes of Exercise A, introduce another feature in handling the rigger brush. The half-moon effects, both left and right, shown here are made with strokes that, at the upper parts, start with a pointed end and then gradually swell out to the ordinary stroke width so far employed. The brush, fairly well filled with ink, should be pointed to a fine tip by drawing it across a piece of paper while rolling it between thumb and fingers. Then the stroke should be started lightly with this fine point, and, as the end of the upper curved stroke is reached, the pressure on the brush should be increased. Then the lower curved strokes should be started with the full pressure and this pressure should be gradually reduced until the strokes again end in the fine tip or point. This applies only to the outside, quarter-circle strokes, used as outlines for the half-moon forms. The strokes for the next size half-moon shapes are made continuous. The extreme inside half-moon shapes are not made in outline, but are made continuous and solid, which means that the pressure on the brush must be increased consider-

ably, so that, at their full width, these strokes are almost $\frac{1}{4}$ inch wide. The last set of curving strokes, sometimes called *ogee* forms, at the extreme right end of Exercise B, are made in the same manner as described for the half-moon strokes. This last set of strokes is located directly beneath the horizontal strokes and the H I E A W of Exercise A.

All these curved strokes for Exercise B must be practiced repeatedly on separate sheets of paper before the work on the plate is attempted. If the student, through nervousness or other cause, finds that some of his practice strokes for Exercises A and B on separate pieces of paper are more successful than the final strokes made on the plate, he may send in these "best" strokes by clipping the piece of practice paper to the edge of the plate, and he will receive credit for the best work he has done. Note, however, that all exercises on the regular plate must be completed; there must be no blank spaces.

**42. Exercise C, Plate 3.**—The first set to be done in Exercise C comprises horizontal swelled strokes which are placed directly beneath the quarter-circle and half-circle strokes of Exercise B. These swelled strokes are executed in the same manner as described for the swelled strokes in Exercise B, but may be done with the brush held in the sidewise position previously described. The next set of strokes show combinations of small curves and straight strokes, the upper section vertical and the lower section inclined, such as would be used in the formation of parts of small (lower case) letters; as n, h, b, p, etc. These strokes are very simple of execution, and no particular directions are needed regarding them.

The chief use of the pointed or rounded-end brushes, in modern lettering, is for purposes of outlining large letters. This exercise, and this Plate 3, therefore, concludes with some practice in doing such outlining. There are no forms of strokes here other than those already done on this plate, and the directions of the strokes are indicated by the little arrows. The chief point to be considered when placing these strokes is that the *outsides* of the strokes are to form the contours

of the letters. These strokes can all be made without any further directions. The student should block in the general forms and proportions of these three letters, ICS, with pencil, so that the brush strokes may occupy their proper positions.

In the case of this exercise, as was mentioned for Exercises A and B, considerable preliminary practice work should be done on separate pieces of paper. Also, if desired, the "best" practice work may also be sent in. But the plate itself must be completed. It is much to be preferred that the practice work be done so faithfully on all these strokes that the "best" work is done on the final plate submitted. Then it will not be necessary to send any practice work along with the completed plate.

**43. Final Work on Plate 3.**—The brush work on this plate should now be allowed to dry thoroughly, and then the identifying data should be written or lettered at the proper places, as previously described. Place the title, Plate 3: Brush Practice, at the top of the sheet, and the class letters and number, name and address, and the date of completion, on the back of the sheet in the lower left-hand corner. The sheet should then be rolled, and placed in a mailing tube, and sent to the Schools for examination. Then should be taken up the work on Plate 4.

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## PLATE 4

**44. Purpose.**—Having had considerable practice in stroke work with the pencil, to get his hand and finger muscles properly limbered up, and with the pointed brush, to get accustomed to holding and using the brush for outline stroke work, the student is now ready for stroke work with the flat, one-stroke brush. The purpose of this plate is to serve as a preliminary training in the handling of such a flat, one-stroke brush, and in the making of the fundamental strokes that serve as the foundation for all letters.

Some practice work with the flat, one-stroke brush has already been done according to preceding articles, and thus

Fig. 30

the student should be prepared, without much additional practice, to execute the work on Plate 4.

**45. Laying Out the Plate.**—Fig. 30 shows a reproduction on a reduced scale, a little less than one-half, of the plate as it will appear when completed. As in the case of the preceding plate, the sheet of paper for the plate is to be 20 inches by 15 inches, and on this a rectangle 15 by 9 inches is to be laid out. This will allow a 3-inch margin of plain white paper at top and bottom and a $2\frac{1}{2}$-inch margin at each end.

Fig. 30 is intended only as a chart or diagram to show how the strokes are to be placed; because of its reduced size it does not show the full sizes and weights of the strokes. Therefore, Fig. 31 is introduced to show, full size, the strokes that are to be made for the first sets in row 1 and in row 2, respectively (Exercises A and B). These full-size strokes in Fig. 31 should be studied very carefully, for all the strokes on Plate 4 are to be made of this same weight throughout. Do not be confused by the fact that the full-size strokes shown in Fig. 31 seem heavier and wider than some of the strokes in Fig. 23. The flat, one-stroke brush can make both widths equally well according to the degree of pressure on the brush and how well it is charged with ink.

Fig. 30 shows that the practice strokes, all included within the limits of a rectangle 15 inches long and 9 inches high, are arranged in three horizontal rows, or exercises, as described for Plate 3, each one $2\frac{1}{2}$ inches high, and every two adjacent rows separated by $\frac{3}{4}$-inch white spaces.

As in the case of the previous plate, vertical guide lines *a b*, *c d*, and *e f* should also be drawn, as shown in Fig. 30 on reduced scale, so that the various sets of brush strokes in each exercise can be laid out in the proper relative positions to these guide lines.

As in the case of the former plate, considerable preliminary practice work should be done on separate sheets of paper—wrapping paper, newspaper, or the like, so as to become accustomed to holding and using the flat, one-stroke brush.

Fig. 31

For the work on this plate a flat, one-stroke brush, about $\frac{1}{4}$ inch in width is advised. Wider brushes, however, may be used for practice work, if desired, but the $\frac{1}{4}$-inch brush should be employed for the plate exercises. The same principle of holding and using the one-stroke brush applies whether the brush is $\frac{1}{4}$ inch, $\frac{1}{2}$ inch, 1 inch, or even larger. The student should familiarize himself, through dealers' catalogs, with various kinds of one-stroke brushes and their uses.

The best results will be secured if the various sets of strokes in the three exercises are first plotted in, at their correct positions and sizes, by pencil lines drawn lightly, before the brush work is started. Fig. 30 shows only the $15'' \times 9''$ rectangle.

**46. Exercise A, Plate 4.**—As in the case of the previous plate, there must first be drawn, for Plate 4, a rectangle 15 inches long by 9 inches high, within the limits of the $20'' \times 15''$ sheet. This $15'' \times 9''$ rectangle must then be ruled with horizontal pencil lines spaced so as to make each row of strokes $2\frac{1}{2}$ inches high, with $\frac{3}{4}$-inch interspaces, as shown in Fig. 30. Then draw the vertical guide lines, *a b*, *c d*, and *e f*, as previously explained. Each exercise will then occupy a long narrow horizontal rectangle $2\frac{1}{2}$ inches high and 15 inches long.

The arrangement and spacing of the sets of vertical, oblique, and horizontal strokes for Exercise A are practically the same as for the narrow strokes of Exercise A of Plate 3. No further details need be given, therefore, for placing these strokes, since reference may be made to the directions for Exercise A of Plate 3. The chief point to observe is that, for all the strokes, the student must use the $\frac{1}{4}$-inch flat, one-stroke brush, manipulating it as previously described. For the first three sets of strokes in this exercise, the vertical and the oblique ones, the one-stroke brush must be held as shown in Fig. 21. For the horizontal strokes at the right-hand end of this exercise the brush must be held in the sidewise position shown in Fig. 22. Note that the sizes and weights of strokes to be used on this plate are shown in Fig. 31.

**47. Exercise B, Plate 4.**—The second exercise comprises sets of curved strokes, of the same general character

as the sets of curved strokes for Exercise B of Plate 3, except that on Plate 4 the curves are made with the flat one-stroke brush.

The first set of curved strokes, the half-circles, is placed directly beneath the four vertical strokes of Exercise A, and the sizes and weights of these strokes are shown in the lower half of Fig. 31. These strokes, the right-hand ones, for example, are started with the brush held as shown in Fig. 22, and then, as the half-way position of the large curve is reached, the brush is rolled or twisted between the thumb and finger so that it comes to be held in the position shown in Fig. 21. The lower part of the stroke ends with the brush rolled around again into the position of Fig. 22, but it is moved toward the left, instead of toward the right. The second set of curved strokes, the horizontal curves, comes exactly beneath the left-oblique strokes of Exercise A, and is very easily made with the brush held as shown in Fig. 22.

In the next set, the half-moon strokes are all made with the brush held as for vertical strokes, as in Fig. 21. The position of the brush is kept the same throughout the stroke, the hand simply gliding sidewise, downward, then sidewise again, thus allowing the form of the brush itself to contour the strokes, narrow at top and bottom, and wide in the middle.

The same general method of working with the flat, one-stroke brush, as just described, is also employed in making the double-curve, or *ogee*, strokes for the concluding set of Exercise B, which comes directly below the four horizontal strokes and the H I of Exercise A.

It should be repeated here also that strokes such as shown in Exercises A and B must not be attempted on the final plate that is sent to the Schools until a generous amount of supplementary practice work has been done.

**48. Exercise C, Plate 4.**—The first set of curved strokes in this exercise comprises horizontal curves, the upper two starting thin and ending wide, the lower two starting wide and ending thin; all of them are made by drawing the brush from left to right, as usual.

The brush is held about as in the sidewise position shown in Fig. 22, except that the chisel end of the brush (the marking end that actually touches the paper) instead of extending vertically (parallel to the sides of the sheet of paper) extends obliquely from lower left to upper right, at a 45° angle with the sides of the sheet of paper. The brush is held steadily in this position as these horizontal curves are being drawn, and the position is not changed throughout the length of the stroke. The varying thickness of the stroke is automatically secured by the position of the brush, and of the curve.

The interrogation point that comes next in this exercise, and also the numeral 2, and the letter S, are made with the brush held in the same position as just described for the horizontal curves. A few trials will demonstrate how simple it is to use the brush in this position, and to make the strokes shown.

The two forms of the letter U are made entirely with the brush held as for vertical strokes, as in Fig. 21, except that the short strokes at the top of the second U are made with the brush in the sidewise position, Fig. 22.

The thick bend at the bottom of the second U is made by turning the brush as required between the fingers, each leg of the U being started separately at the top and drawn downward, the two strokes uniting at the bottom after the turn of the brush.

The last two figures in this exercise are made with the brush held as described for the first set, namely, with the marking edge of the brush at about 45 degrees.

**49. Hints for Practice Work.**—It may be well here to emphasize some points to be observed in doing the strokes for the practice work and the plate work with the flat, one-stroke brush. There are several varieties of one-stroke brush. One variety is made of soft, pliable hairs and has a round ferrule. The hairs, however, can be worked up to a chisel edge, and kept that way while working. Such a brush is used by professional show-card and sign men. Another variety of flat brush is one that has a flat ferrule, and hairs of the stiffer

variety. Such a brush can very well be used, with black drawing ink, for this flat-stroke practice work, and for doing the work of Plate 4.

The brush for vertical strokes should be held as shown in Fig. 21, almost perpendicular to the paper, and grasped firmly as close to the hairs as possible. If the ferrule is of tin or nickel it should be marked with rough scratches, or should be wrapped with waxed thread, to give a good hold for the fingers, so that there is freedom of motion and yet perfect control. When drawing broad vertical and oblique strokes, hold the brush as shown in Fig. 21, with the broad parts of the chisel or marking edge of the brush toward the top and bottom of the sheet, and the narrow edges of the brush pointing right and left. When drawing broad horizontal strokes, hold the brush as shown in Fig. 22, with its broad side toward right and left, and the narrow edges toward top and bottom of the sheet.

The same principles apply to the manner of holding the brush for the rounded curves. Hold the brush as when making the straight strokes of various kinds, but twist or roll the brush between the thumb and the index finger when rounding the curves as the stroke is being drawn.

For drawing the other forms of curved strokes, the brush must be held with the broad side toward the upper left-hand corner and lower right-hand corner of the plate, the narrow ends of the marking edge pointing toward the other two corners of the plate. A stroke with the flat brush must be made slowly and deliberately, and at one operation. There must be no going back and patching up.

**50. Notes on the Use of the Flat, One-Stroke, Brush.** It should be particularly observed that the flat, one-stroke brush is always used with the full width of the marking end in contact with the paper. Wide vertical strokes are made, as in Fig. 21, by drawing the brush squarely toward the letterer with the wide sides facing up and down; and narrow horizontal strokes are drawn with the brush in this same position, but moved sidewise, from left to right. Wide horizontal

strokes and narrow vertical ones are drawn with brush position shown in Fig. 22. Do not, under any circumstances, tip the brush up on one corner of the hairs and then try to draw or patch up strokes with this corner.

**51. Final Work on Plate 4.**—When all the brush work on this plate has been satisfactorily completed, write or letter the identifying data at the proper places. Place the title, Plate 4: Brush Practice, at the top left-hand corner of the sheet, and the class letters and number, name and address, and the date of completion, on the back of the sheet in the lower left-hand corner. The sheet should then be rolled and placed in a mailing tube, and sent, by first-class mail, to the Schools for examination.

If any redrawn or relettered work on any of the plates of this Section has been called for, and has not yet been completed, it should be satisfactorily finished at this time. When all required work on the plates of this Section has been completed, the work of the next Section should be taken up at once.

# GOTHIC AND ROMAN STYLES

## STANDARD LETTER STYLES

### SYSTEM OF CLASSIFICATION

**1. Second Stage in Learning to Letter.**—The first stage of lettering has now been covered. In it are included the limbering up of arm, hand, and finger muscles, the practicing of pencil and brush strokes of the forms that are fundamental to all styles of lettering. In addition to this, a familiarity with the freehand strokes necessary to execute the various alphabets, is included in the first stage.

In this second stage are included the foundations of certain definite letters, a knowledge of the simpler standard styles or alphabets suitable for sign or card work, notably the Gothic and Roman styles, and the formation of the letters themselves. Instructions as to how the Lettering Plates are to be prepared to be submitted to the Schools are also included.

**2. Method of Study in This Section.**—As in the case of a study of the preceding Section, the study of and work on this Section will consist first of a very careful reading of the entire text, then a return to the beginning and another careful reading of the text, with careful inspection of the letter styles illustrated and, if possible, the drawing out and executing with the brush on a sheet of drawing paper, of each alphabet illustrated. This work is to be simply for practice and is not to be submitted to the Schools. The next step is to prepare

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the lettering plates described in the concluding pages, and to submit them to the Schools for criticism.

**3. Great Diversity of Letter Styles.**—No practical advantage would be gained by studying the origin of written, hand-lettered, and printed language, and the evolution of the various letter styles and alphabets until they reached their present forms. The important thing is familiarity with these styles as they now exist, and that we shall know how to draw or letter them, and how and where to use them.

These present letter styles, now used commercially, are of a wide range and very diversified. It is very difficult to arrive at a basis for classifying them, for not only is there such a multitude of styles of lettering, but the same style is often designated by several different names, depending upon the trade or industry in which it is employed. For example, the style of letter that consists of plain vertical, horizontal, and curved strokes, of the same thickness throughout is variously termed *Gothic*, *Egyptian*, *Block*, *Roman*, etc., depending on the trade or line in which it is used. It must be remembered that letters and lettering in these modern times are used by the printer, the sign letterer, the show-card writer, the commercial illustrator, the industrial designer, the engrosser, the architect, the draftsman, and a wide range of trades and professions; and the nomenclature for the letter styles differs widely.

**4. Basis of Classification.**—We are now specifically concerned with letters and lettering for the card and sign man, and he must confine himself to suitable standard letter styles and their simple modifications.

With this as a starting point, and upon this basis, a general classification of the standard letter styles can be made as follows: (*a*) *Gothic;* (*b*) *Roman;* (*c*) *Italic;* and (*d*) *Text.*

GOTHIC CAPITAL LETTERS

ROMAN CAPITAL LETTERS

*ITALIC CAPITAL LETTERS*

TEXT CAPITAL LETTERS

Gothic Lower Case Lettering

Roman Lower Case Lettering

*Italic Lower Case Lettering*

Text or Old English Lettering

Fig. 1

## COMPARATIVE EXAMPLES

**5. Characteristics of the Four Standard Styles.** Familiarity with the appearance of all these styles is important, and they are shown in a comparative way in Fig. 1, so that the student may familiarize himself with their general appearance. In the upper half of the illustration are shown the upper-case letters of the four styles, and in the lower half of the illustration the lower-case letters arranged with the upper-case initial letters of the corresponding styles.

**6.** The terms *upper case* and *lower case* are derived from the arrangement of these respective types in the printer's cases. The type for the capital letters is in the upper case, and that for the smaller letters in the lower case.

**7.** Although these four standard styles will each be discussed in detail and illustrated in this Section, by examining Fig. 1, the prominent characteristics of each style, and the respects in which it differs from the other styles, should now be noted.

**8.** The **Gothic** style has all vertical, horizontal, and curved members of the same weight or thickness throughout, and no spurs or serifs are used.

**9.** The **Roman** style is of the same general formation as the Gothic, except that vertical strokes and down curves are heavy, all horizontal strokes and side curves are light, and spurs or serifs are used at the tops and bottoms of the vertical strokes to give them a finish.

**10.** The **Italic** style is practically the same as the Roman, except that, instead of being erect, it is inclined slightly toward the right. The Italic is also elaborated to such a degree that it is frequently very ornate; and, in some cases, includes the script style.

**11.** The **Text** style is entirely different from the other three forms, each letter being so different from the correspond-

ing letters of the other styles as almost to suggest another language. The reason for this, and a detailed discussion of characteristics, will be presented later.

## GOTHIC LETTER STYLES

### CHARACTERISTICS OF THE GOTHIC STYLE

**12. Peculiarities of the Gothic Style.**—The chief characteristics of the letter style we now term *Gothic* are uniformity of width and size of all vertical, horizontal, and curved members, and the absence of serifs, or spurs. An example of such lettering is shown in Fig. 1, and Figs. 12, 13, 16, 18, 20, 21, 23, and 24 show alphabets modeled along the general lines of the Gothic, Fig. 16 perhaps being the most typical. Fig. 20 shows how a slight spur may even be used in some modern forms of the Gothic, thus approaching the characteristics of the Roman.

**13.** The name *Gothic* for this letter style is, of course, not the correct one historically, for the letter originally termed Gothic was that style used in connection with illuminated manuscripts at the time of the beginnings of Gothic architecture, and was characterized by pointed effects similar to the Gothic style of architecture. However, commercial letterers have for some reason adopted the term Gothic for this simple block shape of letter now being considered.

**14. Brush Stroke Basis for the Gothic Letters.** The purpose of describing and illustrating these various styles of letters is to give a clear idea of the general forms and characteristics of these various styles, and to allow the alphabet to be built up by means of brush strokes properly made and combined.

**15.** Each part of each letter requires the brush to be held in a certain way, and the stroke to be of a certain kind, to get the proper formation of the letter. In Fig. 2 are shown in the

top row certain representative letters, I A T O P S C, of the Gothic letter style, and in the lower row the brush strokes that are the basis of these respective letters.

For example, the upper case I is made by one vertical stroke as shown by stroke 1 in the lower row; the A is composed of the two inclined strokes 2 and 3, and one shorter horizontal one, like 4; the T is made by vertical stroke 1 and short horizontal stroke 4; O is made by left semicircular curving stroke 5 and right curve 6; P is composed of vertical stroke 1 and small semicircular curve 7; S is made of the snake-like double curve 8, and horizontal curves 9 and 10; and the C is made with left curve 5 and horizontal curves 9 and 10. A careful examination of the individual letters of the Gothic alphabet shows that the strokes shown in the lower row of Fig. 2 are comprehensive enough to form all the letters of the alphabet. No letter of the upper-case alphabet shown in Fig. 16 contains any member that cannot be made by one or more of the brush strokes shown in Fig. 2. The tail of the Q, and that of the second of the two &'s are simply variations of curve 10.

**16.** The same set of comparative letters and component strokes serves to show how the lower-case letters are based on broad strokes. Most of these lower-case letters, as d, h, i, j, k, l, m, n, t, u, v, w, x, y, z, are combinations of strokes 1, 2, 3, and 7 (or 5 and 6), and are shown in Fig. 18. The round letters, like b, c, e, o, can readily be made with the same character of stroke, perhaps smaller at places, as 5, 6, 7, 9, and 10. The same remarks apply to the formation of the numerals.

**17. Holding Brush and Drawing Brush Strokes.** Information as given in the preceding Section as to the manner of holding the brush, should again be referred to. For forming the letters of this Gothic alphabet, two general methods may be employed, depending upon the sizes of the letters and the purpose for which the lettering is intended. If the letters are for a small card, bulletin, or sign, the work should be done in the one-stroke method, with a brush of the

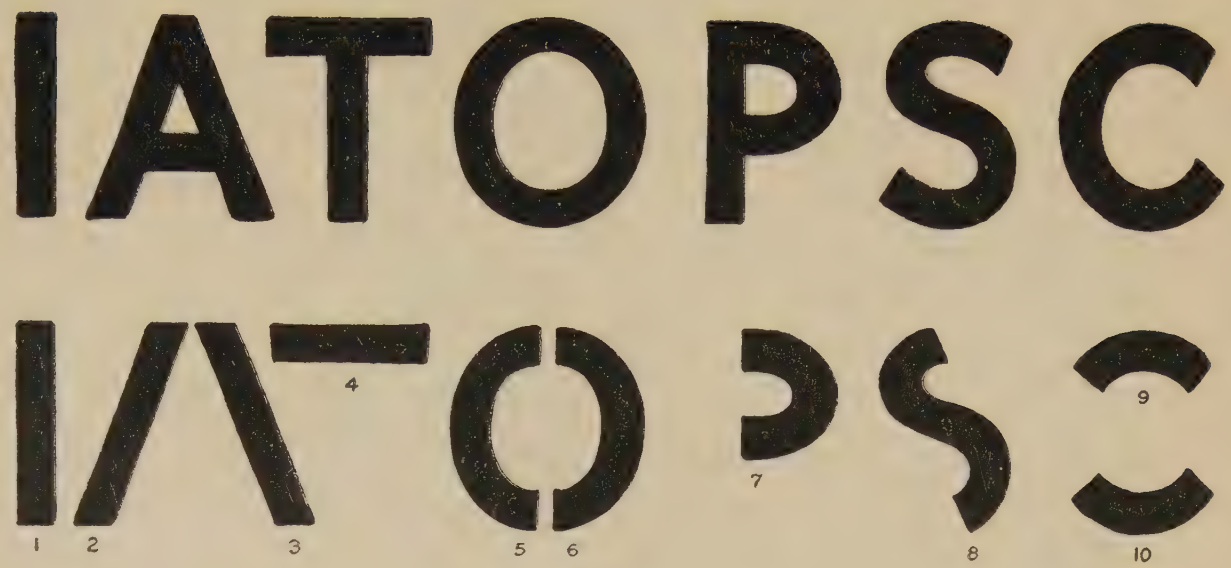


Fig. 2

proper width, so that the strokes of the letters can be made solid in single strokes without any patching or filling in. If, however, the letters are to be on a large card, bulletin, or sign, so that it is impracticable to form them of single brush strokes, then the letters should be made of narrow outlining strokes, with a fine brush, and the centers afterwards filled in solid with a

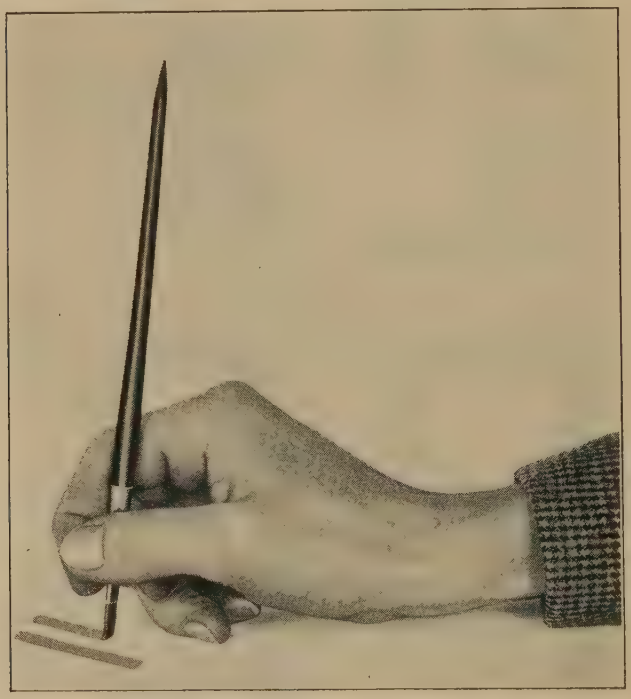

Fig. 3

larger brush. However, the general formation of each letter, no matter how large it is, should be such that, if smaller, it could be made by the single-stroke method.

**18.** All parts of all letters of the Gothic style can be drawn with only two main positions of the brush. These are illustrated in Figs. 3 and 4, showing the hand as viewed from the side, and in Figs. 5 and 6, showing the hand viewed from

above. In general, it may be said that all vertical strokes and curves can be made with the brush held as shown in Fig. 3, known as Brush Position No. 1; and that all horizontal strokes and curves can be made with the brush held as shown in Fig. 4, known as Brush Position No. 2. Both positions may be necessary for some compound curves, the fingers

Fig. 4

changing the hand from one position to the other smoothly and easily. The positions illustrated are the methods for holding the flat, or one-stroke brush. The general method of holding the pointed brush, is as shown in Brush Position No. 1, Figs. 3 and 5; or as described in the preceding Section.

The brush strokes shown in Fig. 2, for the Gothic style of letters, can be divided into four groups (dependent upon the method and brush position with which the strokes are made);

vertical (or slanting) strokes, horizontal strokes, vertical curves, and horizontal curves.

**19. Group A. Vertical and Slanting Strokes.**—In Fig. 5 is shown the method of drawing the strokes of Group A,

Fig. 5

vertical and slanting strokes, the hand holding the brush (and the resulting strokes) being viewed from above. The flat, one-stroke brush, with its tin ferrule wrapped with waxed thread to allow it to be easily grasped, should be held as previously explained, and as illustrated in side view in Fig. 3, and top

view in Fig. 5. The brush should be well filled with black ink or paint and, starting at the top, *a*, of the stroke, the brush should be drawn down slowly and steadily, in a vertical direction as shown by the arrow, to the bottom, *b*, of the stroke, and then quickly lifted so that a good square end may result. The stroke should be made about 1 or $1\frac{1}{2}$ inches in length.

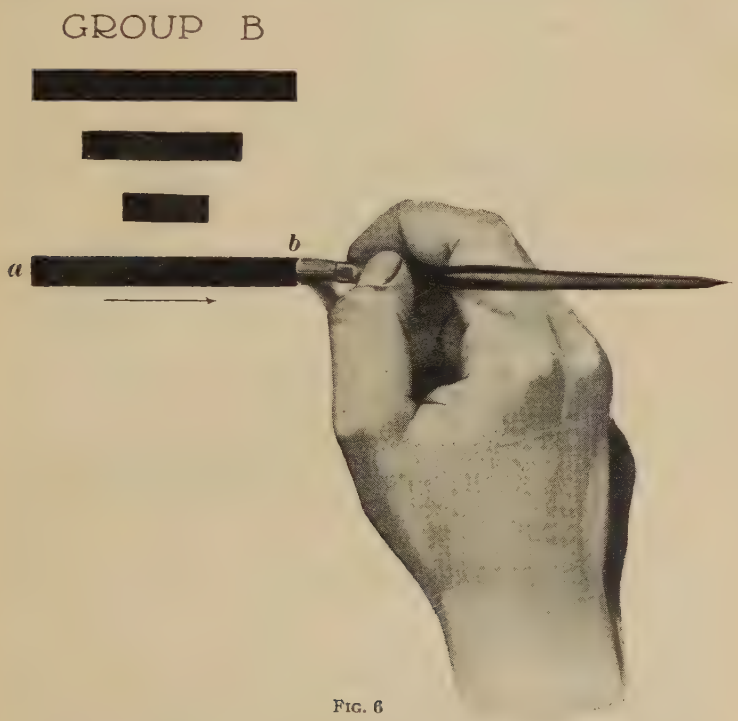


Fig. 6

Some letterers work by moving the fingers as if on a pivot at the place of junction with the back of the hand, while other letterers make these strokes by keeping the fingers and hand in one position, but not stiff or rigid, and then sliding the hand and brush down for the full length of the stroke, using the little finger, or perhaps the fleshy part of the forearm, as a guide or rest. The slanting right oblique and left oblique strokes are drawn in the same way, being perfectly

straight. The hand and brush, however, take a downward direction, and toward the left or right as the case may be.

**20. Group B. Straight Horizontal Strokes.** Fig. 6 shows, as viewed from above, how the brush is held when drawing the horizontal strokes of Group B. A side view of the method of grasping the brush for these horizontal strokes is shown in Fig. 4, and the top view in Fig. 6. Here,

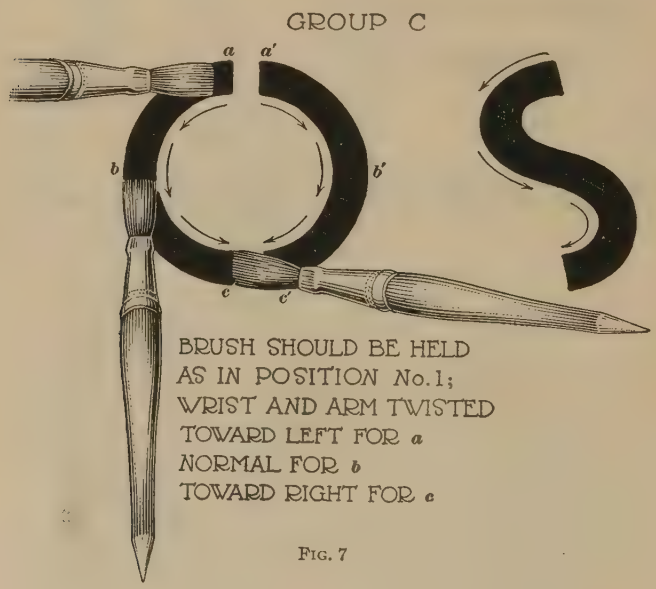


Fig. 7

again, the width of the brush is kept at right angles to the direction of the stroke. Since the strokes are to be drawn sidewise, from left to right, the flat parts of the brush face left and right and the edges face up and down. The brush so grasped is now moved along slowly in this horizontal, sidewise direction, starting at *a*, moving in the direction of the arrow, and ending at *b*; the brush is quickly lifted at *b* to give the square finish to the end of the stroke. For practice work these horizontal strokes may be made the same length as the vertical ones.

**21.** The most natural method of making the sidewise strokes is to keep fingers, hand, arm, and brush in one position unchanged, but not stiff and rigid, and to swing the hand, wrist, and arm toward the right like an inverted pendulum, on the elbow as a pivot or center, using the little finger and the fleshy part of the forearm as a guide or rest.

**22. Group C. Vertical and Compound Curved Strokes.**—In Fig. 7 is illustrated the position in which the brush is held when right and left vertical curves and compound vertical curves are drawn. The picture of the hand is omitted from this illustration to avoid confusing the diagram and the directions, but Brush Position No. 1 is used, as shown

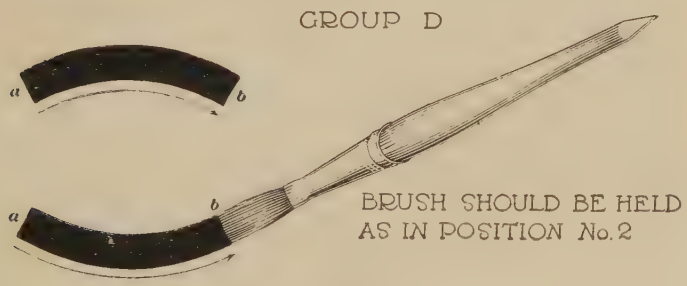


Fig. 8

in Figs. 3 and 5, and the student can very well imagine that the hand is there, and is holding the brush in the various successive positions shown.

The left-hand curve of Group C, Fig. 7, is started by holding the brush as in Figs. 3 and 5, but rolling it slightly between thumb and forefinger until it takes the general position shown at *a*, the handle extending out toward the left and the letterer's wrist, arm, and elbow being twisted toward the left, the elbow being then in front of the body, so that the brush can be held in the position shown. As the top of the curve is being drawn, the brush is twisted or rolled between thumb and forefinger so that the handle gradually swings around and downwards until, when it reaches *b*, it is in the same position, and held the same, as for the straight vertical lines, Fig. 5.

The curve is then continued along the direction of the arrows, the brush being twisted or rolled between thumb and forefinger, and the wrist, arm, and elbow being moved over toward the right, the elbow then being as far to the right of the body as it can go, so that the stroke may be ended at *c* with the brush handle extending out toward the right, when viewed from above. The side view of the hand holding the brush in these three positions and directions will be as shown in Fig. 3.

**23.** The right-hand curve shown in Fig. 7, and smaller similar curves (as for P, R, etc.) are drawn in the same general manner, except that the stroke is started at $a'$ with brush handle pointed toward the right and elbow as far to the right of body as it will go, and is finished at $c'$ with brush handle extending toward the left and elbow moved over so as to be in front of the body.

**24.** The third curved stroke in Fig. 7, the snakelike compound curve (as used for the letter S), is simply a combination of the left-hand curve and the right-hand curve, the making of which has just been described. If, when making the strokes, the direction of the arrows is followed, and the brush held and manipulated as described for the first two vertical curves of Fig. 7, this compound curve can be made without any trouble.

**25. Group D. Horizontal Curved Strokes.**—When the horizontal straight strokes are made with the brush held as shown in Figs. 4 and 6, it is a simple matter to make the horizontal curved strokes, shown in Fig. 8, with the brush held in the same position.

These strokes can be made most easily if the brush handle, when starting and finishing the stroke, is inclined upwards when starting and downwards when finishing the top curved stroke, in Fig. 8, and is inclined downwards when starting and upwards when finishing the bottom curved stroke. When the brush handle is inclined downwards the elbow will be brought in toward the letterer's right side, and when it is inclined upwards the elbow will be moved away from the letterer's right side.

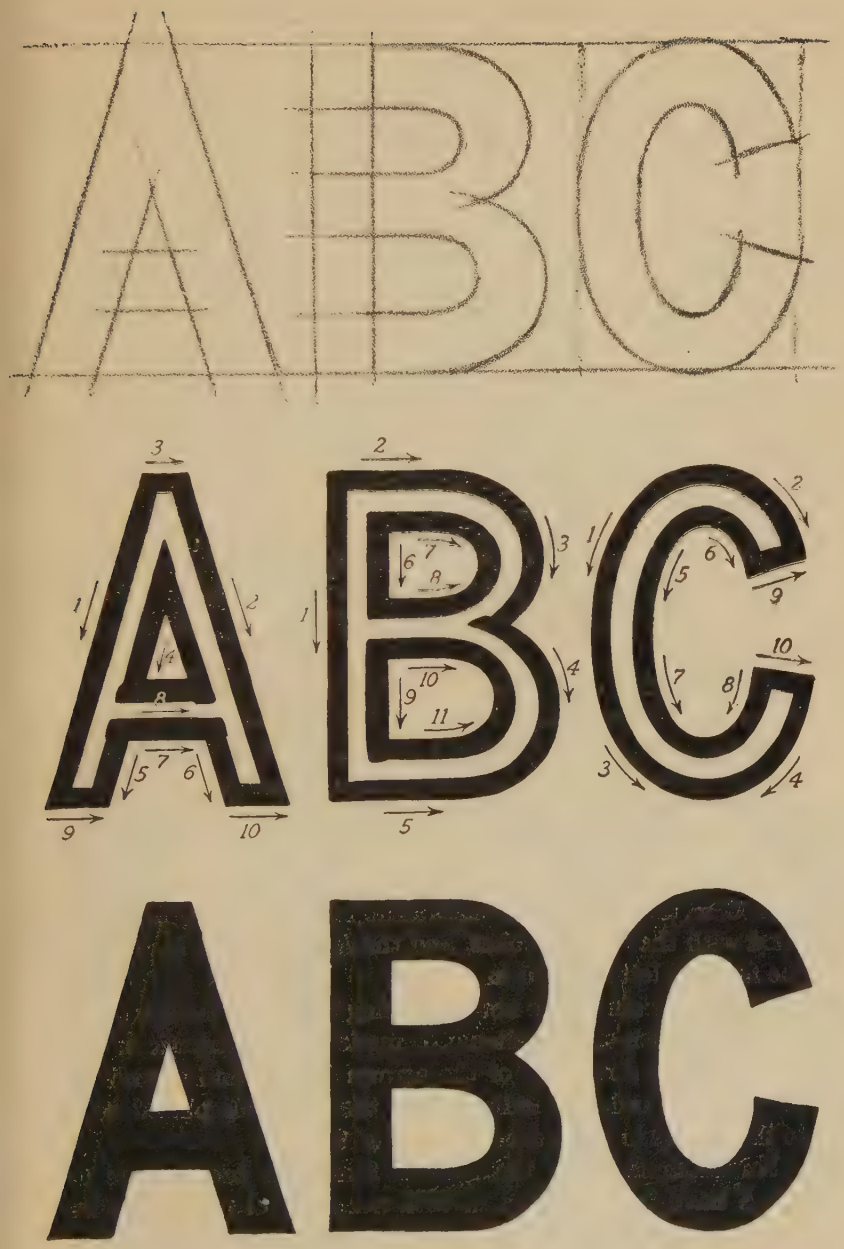


Fig. 9

In this illustration, as in Fig. 7, the picture of the hand is omitted, only the brush being shown; but it is understood that the hand is in the Brush Position No. 2, as shown in Figs. 4 and 6.

**26. Letters Outlined and Filled In.**—A second method of using the brush and brush strokes to make lettering of the Gothic style, namely by outlining and then filling them in solid, should be used only when the letters are for large cards, bulletins, banners, or wall signs, where the letters are too large to be made by the one-stroke method. No matter how large the letters are, their general formation should be such that they could be made by the one-stroke method if a large enough brush and a long enough sweep of the arm could be employed.

**27.** In doing the outlining, a comparatively fine brush may be used, and a heavier brush for the filling in. Brush Positions No. 1 and No. 2 (Figs. 3 and 5, and 4 and 6) may be used.

The first kind of outlining is where the body of the letter is to be filled in, such as a black (or colored) letter on a white or tinted background (or even a letter painted in light-colored opaque paint on a dark-colored or black background). The system of such outlining is shown in Fig. 9, where the A B C in the top row shows the general forms simply blocked in or sketched in with freehand pencil or charcoal strokes; the A B C in the second row shows the letters as they are outlined with the brush strokes, and the A B C in the lower row the finished letters filled in.

The chief point to be noted in doing this work is that these outlining brush strokes should be made in a systematic order, following the directions of the arrows shown, and should be made in the order as indicated by the numerals placed next to the arrows in the second row of Fig. 9.

For example, after the general form and proportions of the A have been blocked in with pencil or charcoal strokes (see top row, Fig. 9), the outlining with brush strokes (see second row, Fig. 9) is done in this order: (1) The left-hand

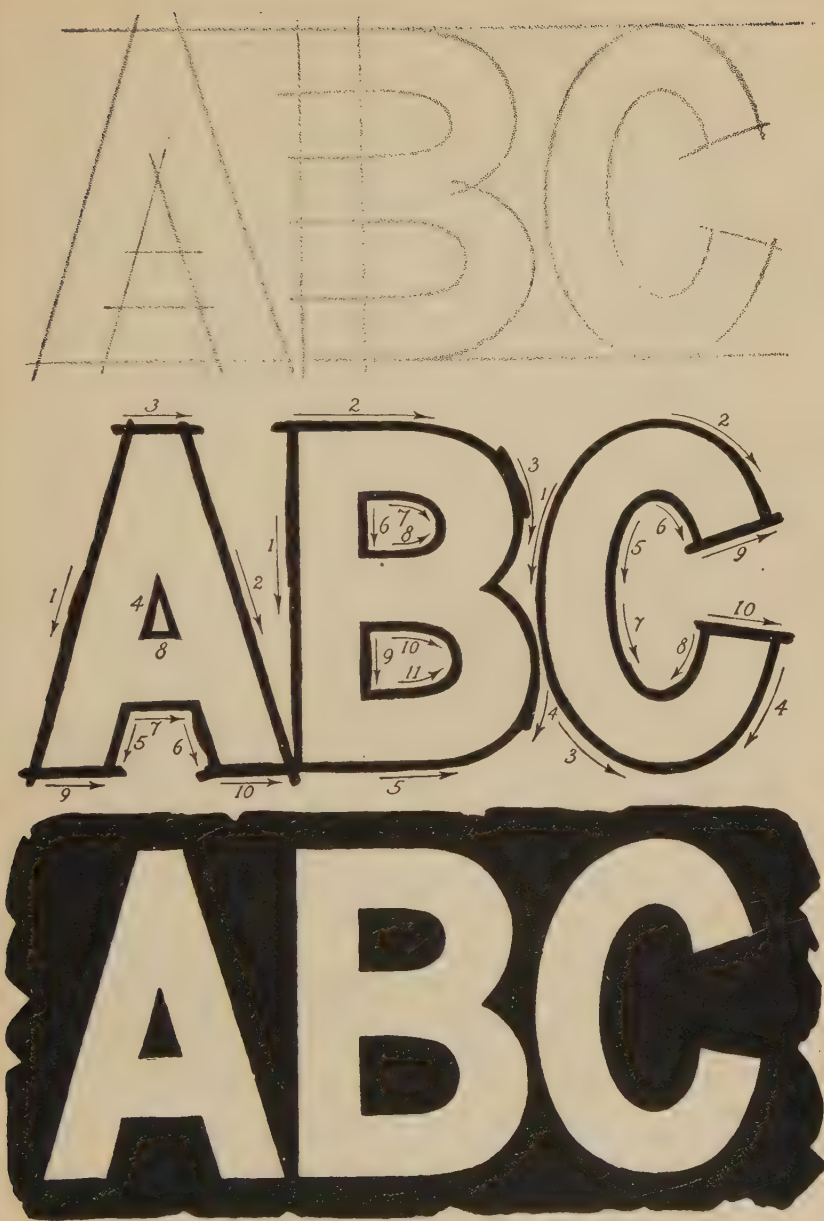


Fig. 10

outside inclined down stroke; (2) the right-hand outside inclined down stroke; (3) the top short horizontal stroke; (4) the two short inside strokes of the triangle of the A; (5) the short inside inclined stroke at left; (6) the short inside inclined stroke at right; (7) the lower stroke of the crossbar; (8) the upper stroke of the crossbar; (9) the closing stroke at bottom of left leg; (10) the stroke at bottom of right leg. The order of making the outlining strokes for the B and the C can be readily seen from the diagram; and this system can be applied to all the other letters of the alphabet.

The outside of each outlining brush stroke should be straight and exact, so as to contour exactly with the letter at this place. The inside of the stroke need not be so straight and sharply edged.

**28.** The second general form of outlining is that used for *cutting in*, where white letters, for example, are shown on a black background, by first painting the entire surface white, sketching in the letters, outlining the outsides of the letters, and then painting the dark background around these outlined letters so that the letters stand out light on a dark ground. The method of doing this is shown in Fig. 10, where the top row shows the A B C blocked in or sketched in with soft pencil or charcoal, and the second row shows the outside outlining strokes (made in the direction of the arrows and the sequence of the numerals), and the bottom row shows the cutting-in completed—with light letters on a dark ground. As before, the outlining, or contouring, may be done with a fairly fine red sable brush, but a heavier brush should be used for the filled-in backgrounds.

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## EXAMPLES OF GOTHIC ALPHABETS

**29. A Line-Stroke Gothic Alphabet.**—The first practice work in laying out a full alphabet in the general style known as Gothic should be done with the finer brush, say the No. 8 red sable brush—such as has been used so far for outline practice work. Such an alphabet is illustrated in Fig. 13, and the student should not only study it carefully to become

familiar with the general forms of the letters, but should actually lay out the letters, and execute them with brush-stroke work, in accordance with the following directions:

**30.** While practice work on various styles of letters could be done on old pieces of scrap paper, or even on newspapers, such a procedure would not be of great benefit. The learner needs the training in accurate layouts just as much as he does in making the strokes of the letters, and, therefore, while

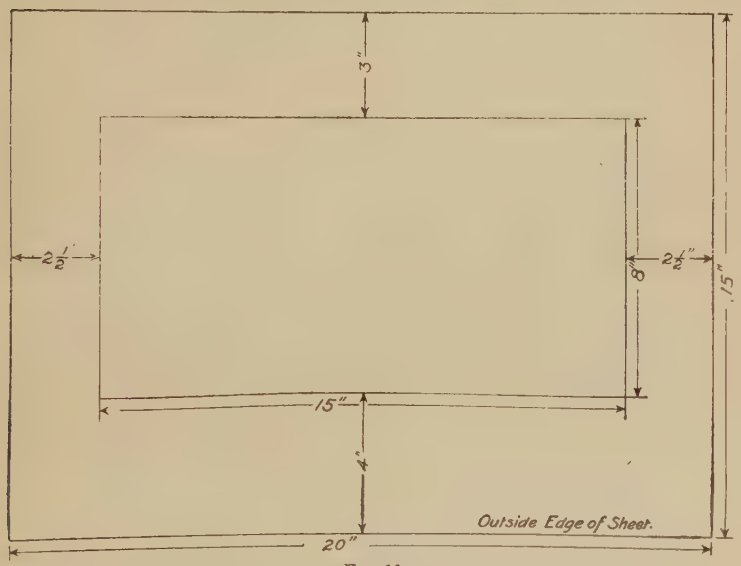


Fig. 11

scrap paper and sheets of newspapers could be used for trying out the brush, and making sample strokes, the letters themselves should be laid out and executed on a sheet of white cold-pressed drawing paper, known as *demi-size;* that is, 20 inches wide by 15 inches high.

**31. Importance of Correct Layout.**—Inasmuch as all plates in this and other Sections of the Course are to be laid out according to a uniform plan, careful thought and attention must be given to the method of arranging the lettering on the sheet.

The sheet of white drawing paper used should be 20 by 15 inches. (Any larger sheet than this that the student may have on hand should be trimmed to this 20″×15″ size.) In Fig. 11 is given a diagram, at a greatly reduced size, showing the layout for the sheet, or plate. The extreme outer line, or rectangle, in this illustration represents the outside edge of the sheet of paper. This sheet is dimensioned, in the illustration, 20 inches wide at the bottom and 15 inches high at the side. The inside rectangle represents, at a much reduced size, the proportions and placing of the rectangle to be filled by the lines of lettering. This rectangle for the lettering is dimensioned, in the illustration, 15 inches wide at the bottom and 8 inches high at the side.

This inside rectangle is located on the sheet as follows: Three inches below the top edge of the 20″×15″ sheet of paper a horizontal line should be ruled entirely across the sheet. Four inches above the bottom edge of the sheet of paper rule another horizontal line entirely across the sheet. Next, 2½ inches from the left edge of the sheet, and 2½ inches from the right edge of the sheet, rule vertical lines down entirely across the height of the sheet. A rectangle 15 inches wide and 8 inches high within which the lines of lettering are to be laid out is now formed. The margin will be plain white.

**32.** Fig. 11 represents, in a diagram form, and at reduced size, the 20″×15″ sheet of paper and the 15″×8″ rectangle on it. The alphabets in Figs. 12, 13, 15, 16, 17, 18, and following illustrations, show what is to go in the 15″×8″ rectangle.

**33. Laying Out the Alphabet in the 15″×8″ Rectangle.**—The diagram in Fig. 12 shows at reduced size the method of subdividing the 15″×8″ rectangle, the placing of guide lines, and the blocking in of the letters of the alphabet so that they will be properly arranged on the sheet before executing them with the brush strokes. This diagram should be studied very closely while reading and applying the following directions:

**34.** At the top of the 15″×8″ rectangle, which has been properly located on the 20″×15″ sheet, and which is represented by the entire illustration, Fig. 12, a horizontal line should be ruled 1 inch below the top line. This will determine the height of the letters in the top row, A, B, C, D, etc. Exactly $\frac{3}{4}$ of an inch below this, rule another horizontal line, which will determine the space or distance between the first two rows of lettering, and will form the top line of the second row of lettering. Next, 1 inch below, rule another line, thus determining the height of the letters in the second row, M, N, O, P, etc.

Additional horizontal lines, below those already ruled, should be drawn as follows: A line $\frac{3}{4}$ of an inch below the bottom line of the second row of letters to mark the space between second and third rows; a line 1 inch below that to determine the height of the numerals, 1, 2, 3, 4, etc; a line $\frac{3}{4}$ of an inch below the bottoms of the numerals to determine the height of the long upper strokes, or *ascenders*, of such lower-case letters as b, d, f, h, etc.; $\frac{1}{4}$ of an inch below that a line to determine the top of the first row of lower-case letters; $\frac{3}{4}$ of an inch below that a line to mark the base of the first row of lower-case letters, a, b, c, d, etc.; 1 inch below that the top line of the second row of lower-case letters; and, last of all, $\frac{3}{4}$ of an inch below that (or the lower line of the 15″×8″ rectangle) a line to form the base line of the bottom row of lower-case letters, r, s, t, u, v, etc. The dimensions given at the right-hand end of the 15″×8″ rectangle, Fig. 12, should be noted.

**35.** The letters in each line should be equally spaced, so that they occupy positions shown in Figs. 12 and 13. This can not always be done by marking off between adjoining letters the same vertical width space. Between H and I, or M and N, this could be done, but not when spacing such letters as A and B, I and J, S and T, V and W, etc.; in all cases the principle to be followed in arranging uniform spacing is to see that equal areas of white space are preserved between adjoining letters. For the present purpose the student will

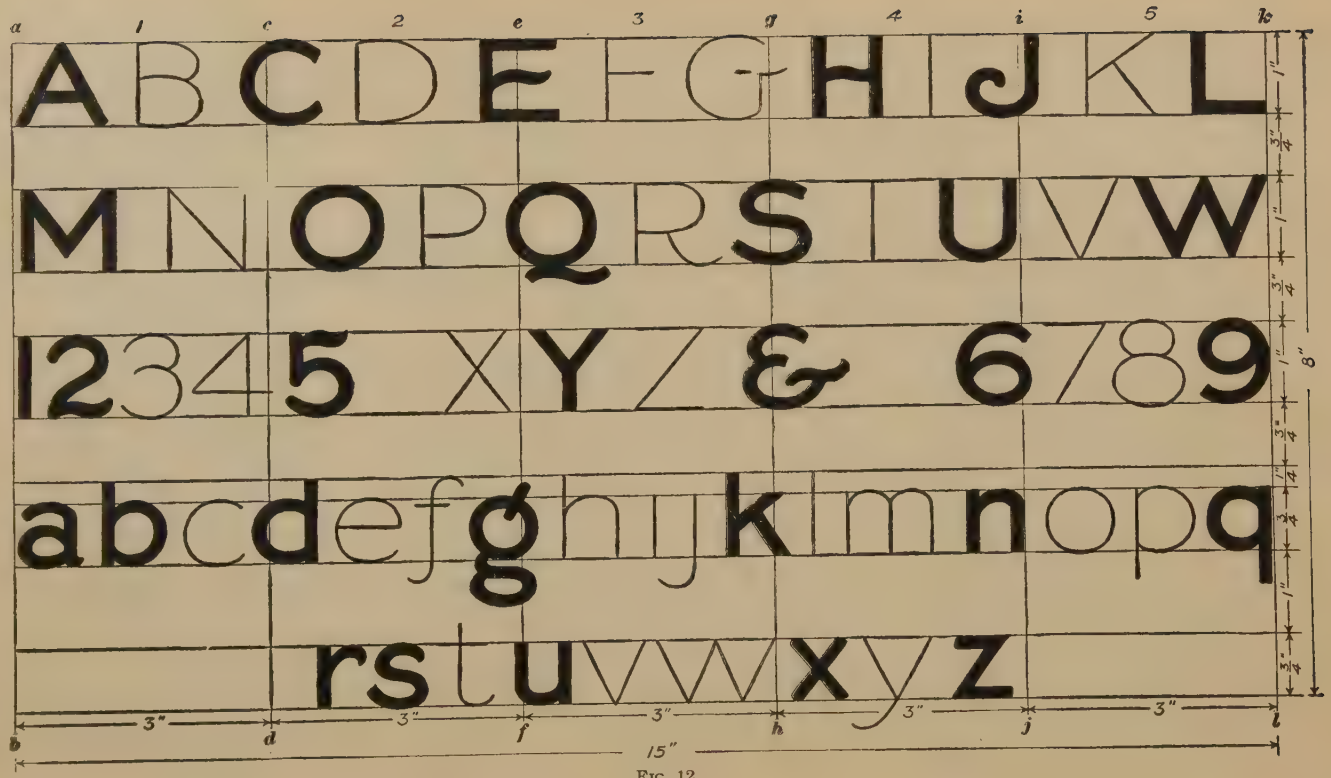
a 1 c 2 e 3 g 4 i 5 k
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Fig. 12

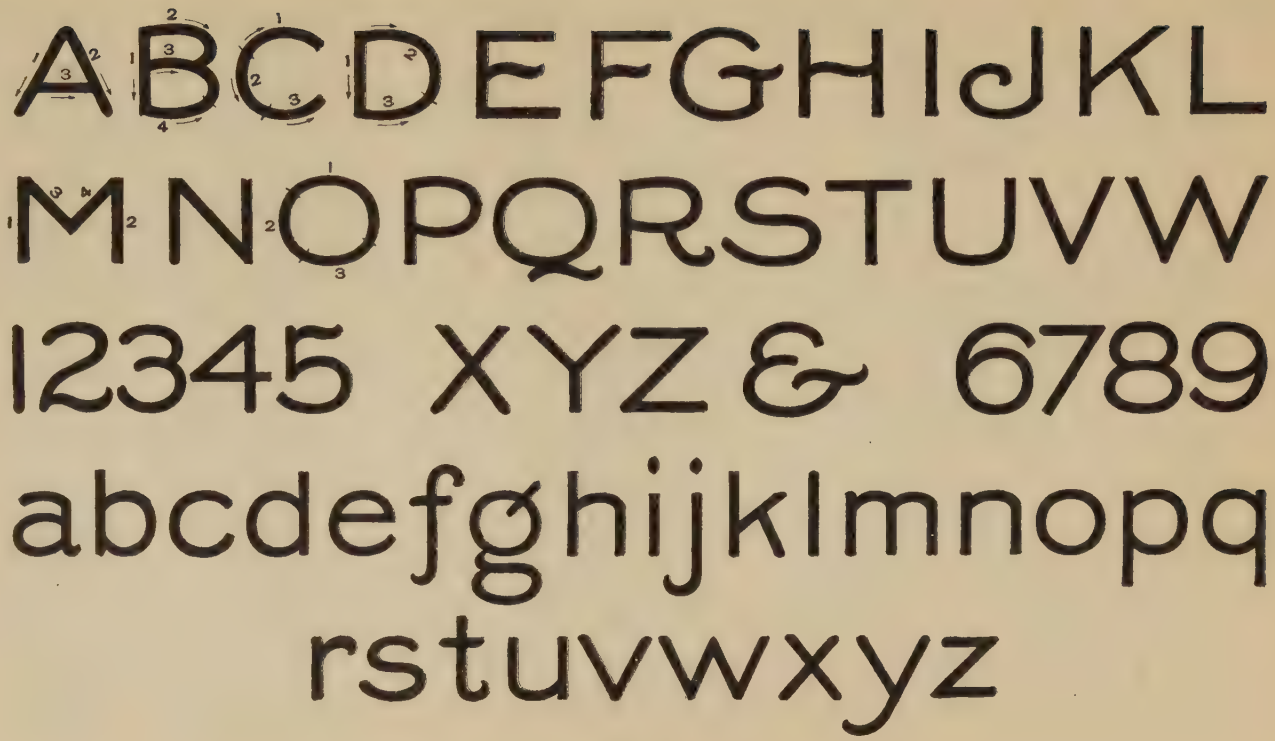
ABCDEFGHIJKL
MNOPQRSTUVW
12345 XYZ& 6789
abcdefghijklmnopq
rstuvwxyz

Fig. 13

be assisted in spacing the letters on this sheet or layout by ruling vertical lines, *c d*, *e f*, *g h*, etc., down through the rectangle, spaced at 3-inch distances, thus dividing the rectangle into five vertical strips, numbered 1, 2, 3, 4, and 5, in the diagram, Fig. 12. These vertical lines and strips will then divide the group of letters into sections, and will establish certain areas, in which it will be a simple matter to block in and place the letters as they should be placed.

**36.** For example, in blocking in with a soft pencil, or piece of charcoal, the letters for the top row, it will be noted that the A is placed immediately to the right of the first vertical line *a b*; the C is placed partly on the second vertical line *c d*, so that one-fourth (or one-fifth) of it is in vertical strip 1, and three-fourths or four-fifths of it in vertical strip 2; the E is centered on the third vertical line *e f*; the H is started about $\frac{3}{8}$ of an inch to the right of the fourth vertical line *g h*; the J is centered on the fifth vertical line *i j*; and the L is immediately to the left of vertical line *k l*, the extreme right-hand margin of the rectangle. Heavier strokes have been used for these letters in the diagram, Fig. 12, to show clearly how and where they are placed. Similarly, in the second row, the M, O, Q, S, U, and W; in the third row, the 1, 2, 5, Y, &, 6, and 9; in the fourth row, the a, b, d, g, k, n, and q; and in the fifth row the r, s, u, x, and z are adjacent to or upon one of the vertical lines.

**37.** Having located these key letters (as emphasized in the diagram, Fig. 12), it is a simple matter to block in the other letters properly spaced. In the top row the B is placed midway between A and C; the D midway between C and E, and so on. In the other rows the remaining letters are placed according to the same system.

**38.** The beginner now understands the method of placing and blocking in the letters. The best plan is to sketch in only one row of letters at a time and then do the brush-stroke work on that row before sketching in the second, third, fourth, and fifth rows. However, if it is desired to sketch in first with

soft pencil all the letters before doing any brush-stroke work, a piece of paper may be placed over rows two, three, four, and five, upon which the hand may be rested while the brush work on the first row is being done.

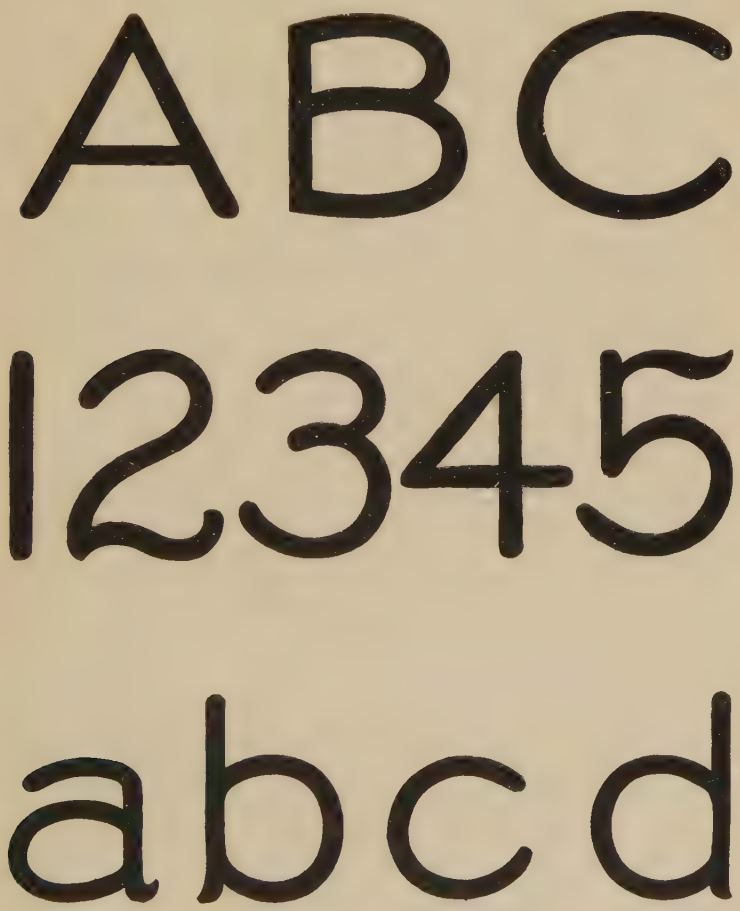


Fig. 14

**39.** Fig. 13 shows, on a small scale, the appearance of the finished alphabet. The letters should be made of strokes in the direction of the arrows shown on A, B, C, D, M, N, and O. Fig. 14 shows a few of the upper-case letters,

numerals, and lower-case letters the full size at which they are to be made. Fig. 13 shows the arrangements of the letters on the sheet, and is a small picture of how the 15″×8″ body of lettering, on the 20″×15″ sheet, will look when completed; but all the letters of this alphabet must be of the full size of the letters shown in Fig. 14, made with the No. 8 red sable brush.

**40. A Flat-Stroke Gothic Alphabet.**—The foundation forms of each letter of the plain Gothic alphabet have now been learned and the flat brush of ¼-inch width, or wider, should be used to form another Gothic alphabet adapted to a brush of this kind and size. As in the case of the former alphabet, the 20″×15″ sheet of drawing paper used to hold this flat stroke alphabet should be subdivided, or arranged with guide lines by laying out on it a rectangle 15 inches wide and 8 inches high, as shown in Fig. 11. In this is shown the method in which the horizontal and vertical lines are drawn to form this rectangle. One horizontal line is drawn 3 inches below the top edge of the sheet; the other one 4 inches above the bottom edge of the sheet. These are then crossed by two vertical lines; one drawn 2½ inches to the right of the left edge of the sheet and the other 2½ inches to the left of the right edge of the sheet. Thus a 15″×8″ rectangle is formed.

The 15″×8″ rectangle is then used for the lettering of the alphabet, and the layout is shown in Fig. 15.

**41.** Horizontal lines are then drawn through this rectangle (Fig. 15), as follows: One, 2 inch below the top line of the rectangle; a second, 1 inch below that; a third, 2 inches below that; a fourth, 1 inch below that; and 2 inches below that is the bottom line of the rectangle. Thus there are formed three strips 2 inches high for the three rows of upper-case letters, and two strips 1 inch high for the horizontal spaces between the rows of letters.

**42.** The plan of dividing the 15″×8″ rectangle, Fig. 15, into five vertical strips, and then placing the letters in proper relations to these strips, as shown in Fig. 15, will be of great assistance in locating and spacing the letters properly. In

Fig. 15, in the first row of letters, the A B in vertical column No. 1, the C D in vertical column No. 2, and the E F in vertical column No. 3, fill and overlap about $\frac{1}{4}$ inch the width of the space. The other letters have also been sketched in, and their relations to the vertical columns and dividing lines should be noted. When sketching or blocking in the letters of this alphabet, the letters may be placed as shown and the others (not shown in Fig. 15) may then be plotted in at their proper places. The entire alphabet is shown in Fig. 16. This rectangle of lettering is 15 inches wide by 8 inches high, on a $20'' \times 15''$ sheet of paper. Although the letters are to be executed by the single-stroke method, with the flat brush $\frac{1}{4}$ inch or $\frac{3}{8}$ inch wide, they may first be sketched in with soft pencil or charcoal by the parallel line method illustrated in Fig. 15. The vertical and horizontal lines are placed a distance apart equal to the width of the "stroke" of the letter. The general width of the whole letter may be blocked in by long vertical lines, and then the individual members plotted, as shown in Fig. 15.

**43.** For the brush-stroke work the flat $\frac{1}{4}$-inch brush, or $\frac{3}{8}$-inch brush, should be used. For all vertical strokes and curves use Brush Position No. 1, Figs. 3 and 5, and for all horizontal strokes and curves Brush Position No. 2, Figs. 4 and 6. The general sequence and directions of the strokes will be practically the same as were used for the line-stroke alphabet, Fig. 12. Drawing ink should be used as before. If the $\frac{1}{4}$-inch brush is used it may be necessary to bear on it to press it out to the desired width. The full sizes of the various letters are illustrated in the top row of Fig. 19. It is most important that the letters should be made that size. Fig. 16 shows the general arrangement of the letters, and, on a small scale, how this alphabet will appear when completely executed with the brush. But the letters themselves must be made of the size shown in Fig. 19, in order that the lines of lettering will fill the $15'' \times 8''$ rectangle on the $20'' \times 15''$ plate. Particular care must be exercised in rolling the brush handle between thumb and fingers for making curved strokes. (See Arts. **22** to **24**.)

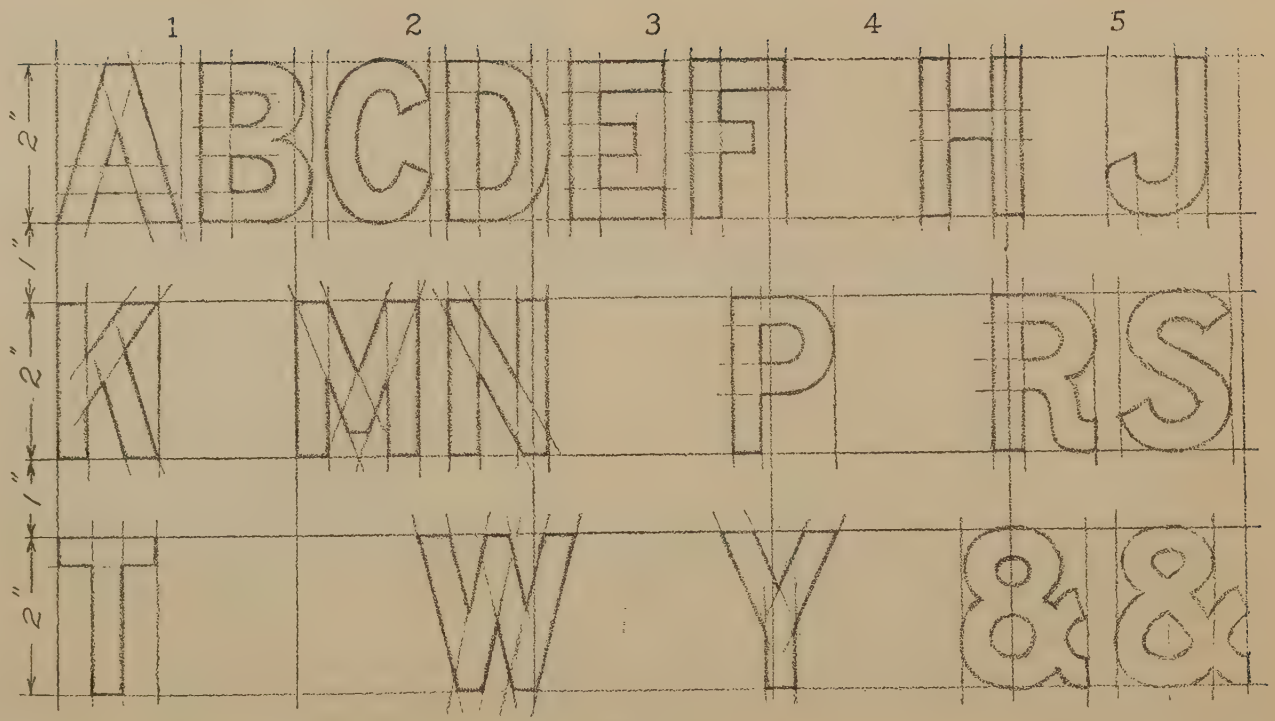


Fig. 15

ABCDEFGHIJ
KLMNOPQRS
TUVWXYZ&&

Fig. 16

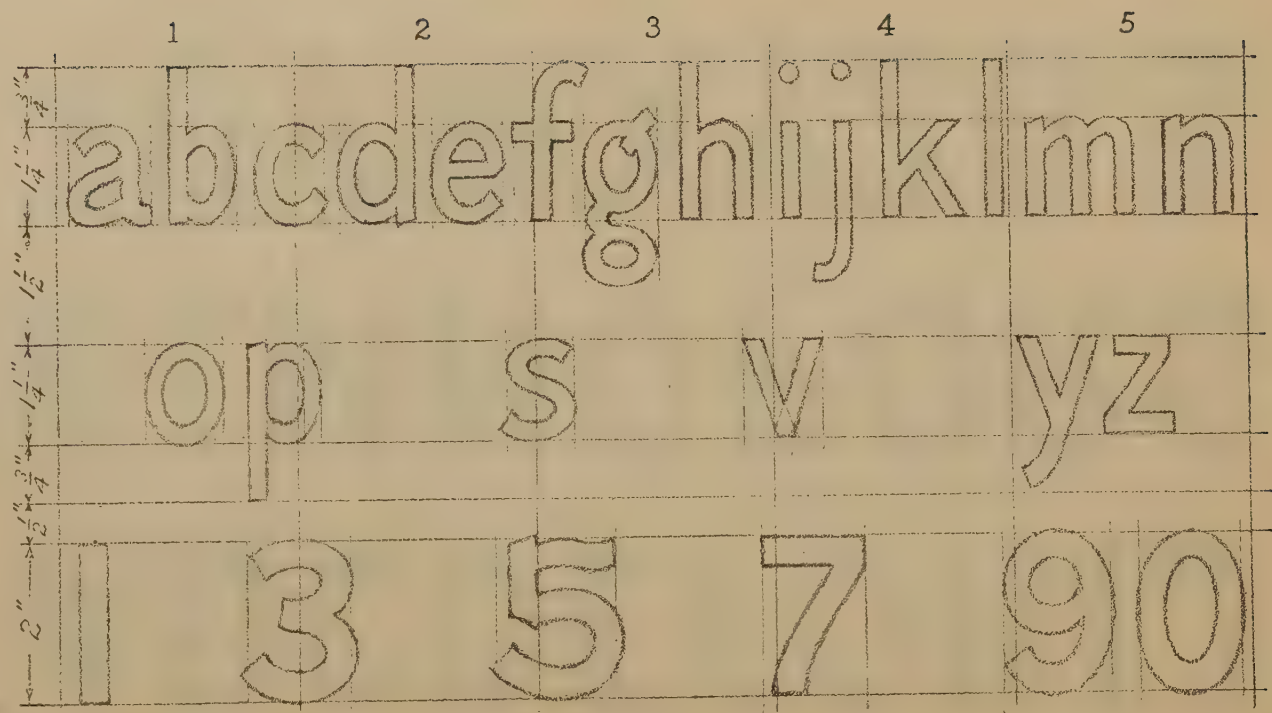


Fig. 17

abcdefghijklmn

opqrstuvwxyz

1234567890

Fig. 18

**44.** In Figs. 17 and 18 are illustrated, at the usual small scale, the lower-case letters and the numerals for this flat-stroke Gothic alphabet.

The subordinate rectangle 15 inches long and 8 inches high is laid out as on the previous sheets. The relative positions of the construction and guide lines, and the dimensions for drawing them, are clearly shown in Fig. 17. After the 15″×8″ rectangle is laid out, the horizontal strips for the letters and the interlinear spaces are then laid out thus: A horizontal line is drawn $\frac{3}{4}$ inch below the top line and one $1\frac{1}{4}$ inches below that will form the top row of lower-case letters. One and one-half inches below the bottom line of the top row, and $1\frac{1}{4}$ inches below that, horizontal lines are drawn which form the second row of lower-case letters. Three-fourths of an inch below the bottom line of the second row a horizontal line forms the extent of the down stroke of letters like p, q, etc. One-half inch farther down, and 2 inches above the bottom line of the rectangle, a horizontal line forms the top of the line of numerals 2 inches high.

The system, as previously used, of dividing the 15″×8″ rectangle into five vertical strips or columns, will assist in locating key letters, as a, c, f, i, l, and n in the top row, and o, p, s, v, y, and z in the second row; as well as the 1, 3, 5, 7, 9, and 0 in the row of numerals. The intervening letters can then be readily sketched in at their proper places.

**45.** In sketching in and blocking in the letters with soft pencil or charcoal, the system of parallel guide lines or construction lines may be used, as was utilized for blocking in the upper-case letters, Fig. 15, or the letters may be simply sketched with heavy skeleton lines, which may then be used as the centers of the brush strokes when the letters are being executed with the brush.

When doing the brush work, the $\frac{1}{4}$-inch flat brush should be used, as explained for Fig. 16, the brush positions being employed. This lower-case alphabet calls for a great many more horizontal and vertical curves and smaller ones than does the upper-case alphabet, and these should be practiced

ABC

abcd

123

Fig. 19

ABCDEFGHI
JKLMNOPQ
RSTUVWXYZ

Fig. 20

abcdefghijklmn

1234567890&

opqrstuvwxyz

Fig. 21

repeatedly on separate pieces of paper, especially for a, c, d, e, g, o, s, etc., before doing them on the final sheet.

Fig. 18 shows, on the usual small scale, the appearance of the completed alphabet on the sheet, with the letters and numerals in their proper relative positions, but the letters themselves are of considerably smaller size than the final work is to show. Fig. 19 shows a few upper-case and lower-case letters and numerals at their full size.

**46. A Spur Form of Gothic.**—For modern use the Gothic letters are sometimes given spurs or serifs without thereby making them of Roman style. They may still be considered as Gothic letters, even though they are sometimes called Egyptian by certain classes of letterers.

In Figs. 20 and 21 are the upper-case and the lower-case letters and numerals, respectively, of a spur-form of Gothic used a great deal in very high-grade card and sign work. These show sheets of lettering, on the usual small scale, for upper and lower case. A sample of the letters and numerals, full size, is shown in Fig. 22. The letters are, as before, included in a subordinate rectangle 15 inches long and 8 inches high, laid out as previously directed. The illustrations in Figs. 20 and 21 show what is to fill the $15'' \times 8''$ rectangles. Each row of upper-case letters in Fig. 20 is 2 inches high, separated by 1-inch horizontal spaces. In Fig. 21 the lines of the tall lower-case letters such as b, d, f, h, k, etc., may be made $1\frac{3}{4}$ inches high, and the average lower-case letters a, c, e, i, etc., about $1\frac{1}{8}$ inches or $1\frac{1}{4}$ inches high, and numerals 2 inches high, with the proper horizontal spaces separating them. The directions for laying out the lower-case letters in Fig. 17 will be of assistance in laying out the lower-case letters in Fig. 21.

In doing the brush work, the bodies of the letters are made with the $\frac{1}{4}$-inch flat brush, in precisely the same manner as were the letters in Figs. 16 and 18; and the spurs or serifs may be put on with a sidewise motion of the chisel edge of the flat brush, or they may be put in afterwards with the pointed red sable brush.

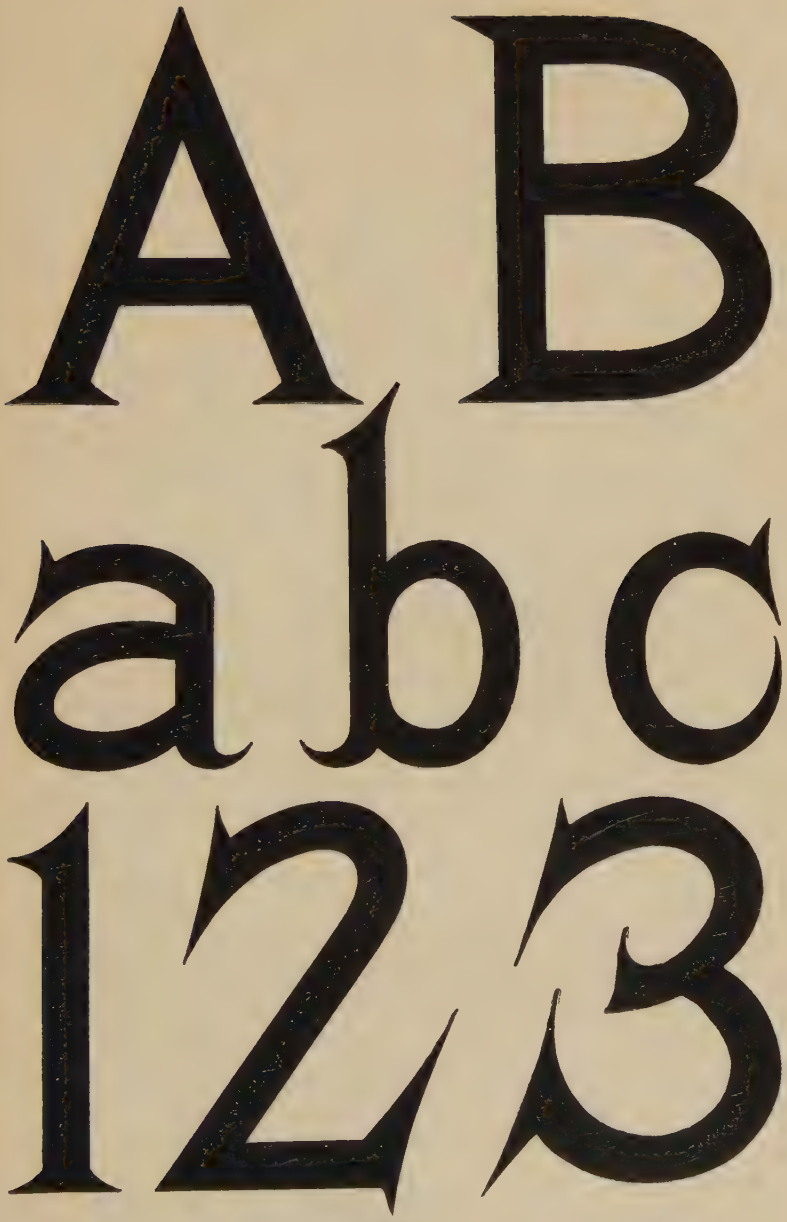


Fig. 22

All the letters must be of the size shown in Fig. 22 in order to fill the 15″×8″ rectangle on the 20″×15″ sheet.

**47. A Light-Weight Spur Gothic.**—The illustration shown in Fig. 23 is introduced to show a lighter weight form of Gothic. The laying out of this alphabet may later be required, being one of the plates suggested at the back of this Section; but the following directions will assist any one who wishes to lay out this alphabet for practice. In drawing the alphabet shown in Fig. 23 all guide lines will be omitted, except the lettering lines that limit the top and bottom of the letter. It will therefore be necessary to count the number of letters in each line, and to divide this line proportionately, so that each letter will fill its proper space. The upper-case letters and figures are $1\frac{1}{4}$ inches high, and the average width is 1 inch, but the letters A, M, O, Q, S, W, etc., are wider than the average, and the letters I, L, and N are narrower, as will be pointed out hereafter.

On the top line are twelve letters, the widest of which, A, is $1\frac{1}{4}$ inches; the narrowest, the I, being but $\frac{3}{32}$ inch, or equal to the width of 1 stroke. Commencing at the lower left-hand corner, divide the available space as follows for the lowest line of letters: $1\frac{1}{2}$ inches above the lower border line draw a line to limit the top of the lower-case letters; $1\frac{1}{8}$ inches above the lower border line, draw a line to limit the top of the body of the lower-case letters; and $\frac{1}{2}$ inch above the lower border line draw a line on which the bodies of the lower-case letters rest. The g, j, p, q, and y will then extend below this line on the lower border line. Three-fourths inch above the top line of the lower-case letters draw a horizontal line on which the numerals shall rest. The numerals, like the two lines of letters above, are $1\frac{1}{4}$ inches high, with a space $\frac{5}{8}$ inch between them and the line above. This alphabet, and those that follow, will be proportioned in stroke-widths; but can be executed with the usual brushes.

**48.** Begin the drawing of this alphabet with the letter A, which comes in the upper row, 5 strokes to the right of the left-hand border line. The width of the letter, exclusive of its

ABCDEFGHIJKL

MNOPQRSTUVW

12345 XYZ 6789

&

abcdefghijklmnopqrstuvwxyz

Fig. 23

spurs, is the same as its height, and the cross-bar is $2\frac{2}{3}$ strokes above the bottom line. A stroke-width is the width of the body of the I; and further dimensions will be referred to in stroke-widths.

The vertical stroke of the B is about 3 strokes to the right of A, but the letters of the line cannot be so proportioned that the letters are evenly divided. Do not lay off each letter by measurements taken from its neighbor. The middle bar of the B is 8 strokes above the bottom line; the upper portion of the letter is 5 strokes from top line, and the lower part projects 1 stroke beyond the upper part. The curves of the B are carried into the middle bar independently of each other, and start from the horizontal bars at about the center of the letter.

**49.** The C is a perfect circle as far as it goes, and the spur on the inside is about 2 strokes below the top line; the lower extremity of the letter projects a full stroke beyond the top, and finishes in a point 3 strokes above the lower line. The curved portion of the letter D is semicircular, and becomes tangent to the horizontal top and bottom lines 3 strokes to the right of the vertical line.

The middle bar of the E, F, G, and H are all on one line, 4 strokes below the top of the letter. This bar in the E and F extends to within 2 strokes of the right extremity of the letter. The slanting stroke of the K begins 3 strokes above the lower line, and extends to the top line, where the end is beveled at an angle of about 60°. The L is 1 stroke narrower than the other letters.

The M is 2 strokes wider than the other letters and starts $\frac{1}{3}$ stroke to the right of the border line, to leave sufficient room for the spur. In some cases the M is made precisely like an inverted W, except that at the union of the two slanting strokes the letter is finished flat with a spur, instead of being pointed as in the W. The middle strokes of the M come to a point one-half a letter-width below the top line. The slanting stroke of the N commences on the vertical stroke, one-fourth the width of the letter above the bottom line.

**50.** In this alphabet, there is a difference between P and R that was not previously seen. The loops are entirely different in style, the middle bar of the P being $4\frac{2}{3}$ strokes from bottom line, while the same stroke of the R is $6\frac{2}{3}$ strokes above the bottom line. The tail of the R intersects the middle bar at a point where the curve becomes tangent. The letter S begins to curve each way from a point in the center of the letter on a line with the middle bar of R. The letter is narrower at the top than at the bottom, the proportions being about the same as in the numeral 3, hereafter described. The W is practically two V's joined at a point $2\frac{2}{3}$ strokes below top line.

The vertical stroke of the Y extends $6\frac{2}{3}$ strokes above the bottom line, the letter being 12 strokes wide on top. The X is 9 strokes wide on top and 4 strokes wider on the bottom. Z and the numeral 7 are of the average width on top, and the former may be finished in the same manner on the bottom.

The character & is 10 strokes wide on the horizontal part of the letter, the longer slanting lines extending to the right 1 stroke beyond the line of top of letter. This line, divided into three equal parts, will give about the location where the other two slanting strokes intersect the longer one. These two strokes are parallel and joined with a semicircle, as shown.

**51.** The numerals differ somewhat from the letters on account of their elliptic form. The numeral 2 curves in each direction from a point one-half its height. The numeral 3 is much narrower at the top than at the bottom, and its sides can be enclosed in an isosceles triangle whose height is about three times the height of the letter. The middle bar of the figure 3 is 7 strokes from the bottom line, and is carried to the left and beveled off in line with the bevel of the top stroke. The middle bar of the 4 is 7 strokes from the top line, and extends $9\frac{1}{3}$ strokes to the left and 4 strokes to the right of the vertical line. The upper curve of 5 is $4\frac{2}{3}$ strokes from top line, and upper portion of the elliptic curve of 6 is $1\frac{1}{2}$ strokes below the top line, which distance is the same

between the lower curve of 9 and the bottom line, 6 and 9 being simply reversed.

The stem of the 7 extends below the line 4 strokes, and the figure is finished horizontally with a spur. The figure 8 is 12 strokes long on the top line, and the slanting strokes of the figure intersect $2\frac{2}{3}$ strokes below the top line and are joined on the loop, which is 12 strokes wide, and forms the lower portion of the figure.

**52.** The lower-case letters are similar in general outline to the plain Gothic, but in some respects are very different. It must be remembered that the lower-case letters should always be made so that the long strokes are the height of the capitals, and the others three-fifths this height, when they are used together. The letter a finishes on the bottom line by its vertical stroke coming to a point, as is also the case with the letters d and u.

In proportioning the lower-case letters, they should bear the same relations with reference to their height as do the capitals, that is to say, their width should be four-fifths their height, as shown on this plate. In measuring the height of a letter, measure only the body, not counting the part that extends above the line, as in b and k, or extends below the line, as with j and y. The strokes of the letters should also be proportionate in width to the stroke of the capitals, and those strokes that extend above and below the line should all extend to the same height, which was not the case with the Half Block. The cross-bars of the f and t are longer in this than in the previous plate, and are on a line with the body of the letter. The top of the f is about two-thirds the regular width of the letter. The upper portion of the g is identical with the letter o. The letters c and e finish their lower extremities with a point, and the right-hand portion of the r extends two-thirds the width of the letter, and is the width of a stroke above the top line. The s, v, and w are precisely the same as the capitals, the only difference being the size. Space these letters by the eye, drawing every outline lightly in pencil in order to get them in their required positions.

43
I L T 342—9

ABCDEFGHI
JKLMNOPQR
STUVWXYZ &
123456789

Fig. 24

**53.** Having accomplished this, start with the letter A and draw, first in pencil, each individual letter, making the lines freehand, and complete each letter before the following one is started, although in spacing the top line it may be well to draw the A and the L first, in order that the letters may be spaced evenly between them. Render with No. 8 sable brush.

**54. A Heavy-Weight Spur Gothic.**—It would at first appear scarcely possible that the lettering of the alphabet shown in Fig. 24 is but a modified form of the style shown in previous illustrations. This is the heavy extreme style, as the former plate was the light extreme style, and it is designed to fill certain needs in letter design that no other style can accomplish quite so effectively. This particular style, however, is rarely used as a solid black letter, as shown on this plate, but it is here so printed in order to preserve uniformity. In designs for lithographic work, show bills, bookcovers, etc., it is largely used in a simple outline; and though extremely bulky on account of the weight of the stroke, it is considered most graceful and symmetrical when properly handled.

The three lines of letters and one line of figures in this plate are drawn between horizontal guide lines placed $1\frac{1}{4}$ inches apart, as in the previous plates, with $\frac{3}{4}$ inch between them. On this alphabet, the width of the letter is $1\frac{3}{8}$ inches, and the stroke is about one-third of the width, or $\frac{7}{16}$ inch. Many of the letters exceed this width and others are narrower, as will be pointed out.

**55.** The A, B, C, E, G, and K are 10 per cent. wider, and the M about 20 per cent. wider; the W is over 50 per cent. wider, and the letter Z and the character & are about 25 per cent. wider. The numerals 2, 5, 6, 8, and 9 are each about 10 per cent. wider than the average width of the letters. It is not intended that all these dimensions and irregularities will be carried in the mind, but by paying attention to these proportions as the letter is drawn, and thereby accustoming the mind to nothing but letters of perfect proportions, one will soon be able to draw a letter that bears its proper relation of width to height and weight in stroke, without making

any mechanical measurements to determine the stroke, and thus learn why each letter is given certain characteristic forms. The rapidity and ease with which this result is accomplished will depend entirely on the amount of practice given to the work, with strict attention to the rules set forth.

**56.** The spurs of these letters are about $\frac{1}{8}$ inch long, although in exceptional cases, such as the E or L, the spur is made much longer in order to balance the stroke. All vertical strokes are finished on their upper and lower extremities by a concave line. This line is the arc of a circle, the radius of which is $1\frac{1}{2}$ inches above and below each vertical stroke. Letters having three parallel horizontal strokes must have these strokes somewhat reduced in width, in order to leave a space within the letter, as in the B and E. In the letter S and the character &, this is accomplished by carrying the stroke above the line and thereby drawing the letter open. In the letter C the lower portion of the stroke extends $\frac{1}{3}$ stroke beyond the upper portion of the inside point, and on the E, F, J, and Z, a slight spur is added to the outer extremity, which carries the letter above the line. The lower portion of the horizontal stroke of the E is not a straight line but a compound curve, the center of which, on the upper side, is on a line with the middle bar of the letter; the length of this middle bar is equal to the width of the stroke, or one-third the width of the letter. The middle stroke of the H is $1\frac{1}{4}$ strokes above the bottom line. The J is brought to a point at the left of its lower curve; the top of the curve rises to within 1 stroke of the top line of the letter. The upper slanting stroke of the K and the right strokes of V and W are rested about $\frac{1}{2}$ stroke above top line of letter. The right spur of this projecting stroke rests either on the top line, as in K, or $\frac{1}{7}$ stroke above it, as in V and W. The points from which the slanting strokes of the K are drawn are $\frac{4}{5}$ stroke from the bottom line on the right side of the vertical stroke and the same distance from this point on the right side of the upper slanting stroke. The horizontal stroke of the L is a compound curve similar to that of the E, except that it is about $\frac{1}{2}$ stroke shorter.

**57.** The letter M is brought to a point on the lower line. The letters O and Q are not perfect circles, as in the Light Egyptian, but are $\frac{3}{8}$ stroke wider than their height. The horizontal stroke of G, the tail of the Q, and the character & are curved somewhat in the shape of a horn. The point in each case rests within the letter. The outside end is terminated with a concave form, similar to the vertical strokes in the letters. The tail of the R is carried below the line in the same manner as the top of the K is carried above the line. The slant of the stroke of the R starts at a point $\frac{3}{8}$ stroke from the vertical line, and is carried so that the outside of the stroke is directly below the curve of the letter.

The letter S is plotted by means of 4 vertical lines 1 stroke apart. The third line will mark width of letter to upper spur, and fourth line will mark width of letter at extreme right-hand curve. The first line will mark curve of letter on left-hand side. The letter X is equal in width to the letter Y, and the point of intersection of its slanting strokes is $\frac{5}{7}$ stroke above the bottom line, and that of the Y the same distance from the top line. The lower stroke of the Z is similar to the letter E, except that it is cut off on the lower left side of the letter to form a beveled end. The character & is drawn with 4 vertical lines similar to those of letter S; the first line in this case determining the curved portion of the left-hand side of the letter; the fourth line determining intersection of under side of lower curve of the character and horizontal horn stroke; the second stroke will determine the point where top of the character begins to extend above top line.

**58.** Little need be said in explanation of the method of drawing the numerals. Attention is called only to a few points. The 2 is straight on the bottom line and curved on the upper portion, similar to the reverse of the upper terminal of the C; the horizontal stroke is a compound curve on top. The 3 extends $\frac{1}{2}$ stroke above line, the point of the strokes being in the center of inside space of letter.

The middle bar of 4 is $\frac{3}{8}$ stroke from the bottom line, and extends the width of the stroke of the letter to the right,

and is carried to the left only far enough to give a small opening inside the figure. The figure 5 is carried $\frac{1}{2}$ stroke below the line. The point of the vertical stroke is $\frac{3}{4}$ stroke above the bottom line. The 6 extends $\frac{1}{2}$ stroke above the line and is $\frac{5}{7}$ stroke from the top line to upper side of curve.

The 7 extends $\frac{1}{2}$ stroke below line, and the right point is vertically below center of horizontal stroke. The figure 8 is composed of two ellipses, the lower one being $\frac{1}{4}$ stroke wider than the upper one. The 9 is just the reverse of the 6.

**59.** In drawing the figures it will be necessary in some places to diminish the width of a stroke in order to leave sufficient space within. Draw all these letters first with pencil, freehand, in precisely the same manner as the previous work; then ink them in, freehand, without the use of the T square and triangle, other than to draw the pencil guide lines. The letters must then be filled in as shown in the illustration. The student is not expected to produce absolute duplication of the letters on these sheets. By this time, he should have become familiar enough with the forms and proportions of the strokes, widths, and heights of all letters to vary them slightly from the dimensions given on this alphabet, without seriously impairing their proportions.

## ROMAN LETTER STYLES

### CHARACTERISTICS OF THE ROMAN STYLE

**60. Peculiarities of the Roman Style.**—The Roman style of lettering is so known by all letterers, printers, commercial illustrators, designers, lithographers, show-card and sign men, etc., and has come down practically unchanged from the old lettering inscribed on the Roman Forum in the 1st century. The original forms of the Roman letters in those early centuries were made with a reed pen (similar to a broad stub pen) on parchment; hence the exaggerated width of the vertical strokes and the thinness of the horizontal strokes.

Thus, the characteristics of the Roman style of letter as we have it today are that the vertical strokes are usually quite heavy, and the horizontal strokes quite light, and that spurs or serifs are used as a finish to the tops, bottoms, and ends of the strokes.

**61. Brush Stroke Basis.**—All Roman letters can be made with the flat brush, the vertical strokes being made as are the vertical strokes and curves of the Gothic style with the brush held in Brush Position No. 1, Figs. 3 and 5, and the horizontal strokes and curves made with the hand and brush in the same position as for the vertical strokes, but sliding from left to right with a chisel-cut motion of the brush, thus making a fine line. For some curves the chisel edge of the brush must be placed obliquely, so that its flat edges face toward the upper left and the lower right corners of the sheet, and then be used as in Brush Position No. 1.

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## EXAMPLES OF ROMAN ALPHABETS

**62. The Medieval Roman Style.**—As was stated in connection with the specimens of Gothic letter styles and alphabets shown, these illustrations of alphabets of various kinds are introduced to show the characteristics of the various styles. It is not necessary to lay them out now, for the required work in this subject is comprised in the plates that are described at the end of this Section. However, the following detailed directions for laying out letters and alphabets are given for the benefit of those who may want this practice.

These alphabets can be laid out on the regular 20″×15″ sheets of paper, with which the student has become quite familiar by this time—in the same manner as was described for the various alphabets of the Gothic style. The subordinate rectangle, 15 inches wide by 8 inches high into which the lettering is to go, may be laid out as before, and horizontal top and bottom lines drawn for the heights of the lines of lettering and the spaces between. By this time enough

ABCDEFGHI
JKLMNOPQR
STUVWXYZ&
123456789

Fig. 25

practice in layouts has been received to proportion these letters without any necessity for having definite dimensions.

References will occasionally be made to the system of proportioning letters by means of *stroke widths*, which means the width of a heavy down stroke of that particular alphabet.

**63.** The simplest and most characteristic Roman alphabet is the one generally termed the Medieval Roman, or Antique Roman, as shown in Fig. 25. There are three main features that characterize this style of letter. The first of these is a small spur added above and below the lettering lines; another is a projection of the inside line of the stroke beyond the fine line a distance of about $\frac{1}{3}$ stroke, as in the top of the letter A and the bottom of the N; and the third is the rounding of every angle of the letter where two fine lines or a fine line and a stroke intersect. The width of the heavy stroke of these letters is $\frac{1}{4}$ inch, or one-fifth the height. The spur is 1 stroke long, and is joined to the letter 1 stroke above the bottom, or below the top line, thus making the curve on the inside an exact quarter circle. All letters on this plate are 5 strokes in width, with the exception of such letters as have been heretofore described as always exceeding or falling short of these limits.

**64.** In the letter A, the fine line intersects the stroke at the apex of the letter, and though the stroke on its inside is carried past the fine line, the intersection takes place precisely as though this peculiarity did not exist. The horizontal fine line of the A is $1\frac{1}{4}$ strokes above the bottom of the letter. The lower curved portion of the B extends $\frac{1}{4}$ stroke beyond the upper curve, and the middle bar is $2\frac{3}{4}$ strokes above the bottom line. The spurs of the C, G, and S, and of the numerals 1, 2, 3, 5, and 7, are finished with a fine line or secondary spur above or below the lettering line. In these three letters, this little spur is opposite the point of the main spur; it should not exceed $\frac{1}{4}$ stroke in length, and is not vertical, although nearly so. The middle fine lines of E, F, and H, and the top of the vertical stroke of the G are $2\frac{3}{4}$ strokes from the bottom line.

The letters E and F are $\frac{1}{2}$ stroke narrower than the regular width of the letters. The L is one stroke narrower, the N $\frac{1}{2}$ stroke narrower, the M 1 stroke wider, and the W is $3\frac{1}{4}$ strokes wider than letters of regular width. The Y is $\frac{1}{2}$ stroke, and the character & is 2 strokes wider than the average width of the letters. The vertical stroke of the letter G has a spur added at the point where the curved line and the bottom of the letter intersects with it. This spur is about $\frac{1}{4}$ stroke in length. The letter J is $4\frac{1}{2}$ strokes in width, and extends 1 stroke below the line, the ball being 1 stroke in diameter and crossing $\frac{1}{3}$ stroke over the line. The curved portion is tangent to the ball of the left-hand portion, and intersects with the vertical stroke of the letter on the right side 1 stroke above the bottom line.

**65.** The K, like the letter A, has the inside of the slanting stroke projecting across its fine line; the intersection of the slanting stroke of the fine line is 2 strokes from the vertical stroke, and the fine line joins the vertical stroke $1\frac{1}{4}$ strokes above the bottom. The spur on the end of the fine line of the L, as on all other horizontal fine lines of this alphabet, extends outwards as shown, though on this letter the incline is somewhat more than on the E, F, or T.

The slanting stroke and the fine line of the M intersect midway between the fine line and vertical stroke of the letter, both intersections of the fine line and stroke at the top of the letter being 1 stroke below the top line. The projection of the upper side of the slanting stroke on the right fine line of the N makes this letter the full width of 5 strokes.

The letters O and Q are circles on the outside, and the ellipses within, instead of being vertical, are inclined to the left, so that the longitudinal axis of the ellipse is about 1 stroke to the left on the top line.

The lower fine line of the letter P is $2\frac{3}{4}$ strokes from the bottom line of the letter. The fine line of the R is $2\frac{1}{2}$ strokes above. The tail of the R begins $1\frac{1}{4}$ strokes from the vertical stroke of the letter and extends to twice this distance on the bottom line.

The spurs of the letter S are unequal in length, and the lower one is largely under the upper curve of the letter, while the upper one is $\frac{1}{2}$ stroke within a line of the lower curve. The horizontal stroke of the letter is $2\frac{1}{2}$ strokes from the bottom line.

The letter W is $8\frac{1}{4}$ strokes wide on top and $3\frac{3}{4}$ strokes wide on the bottom, and the intersection of the inside fine line and the right side of the stroke is 4 strokes from the left side of the letter. The interior triangles of the letter should all be of the same area.

The fine line of the X intersects the stroke $\frac{1}{2}$ stroke above the center of the letter, and the fine line of the Y joins the stroke exactly in the center of the letter.

**66.** The character & is designed so that the interior of the upper and lower portions of the letter incline the same as the elliptical interior of the O and Q, and some authorities carry this feature in the inside line of the C and G, but it is difficult to accomplish this without producing a distorted appearance, and has therefore been here omitted. The top of the & is $\frac{1}{4}$ stroke wide above the top line, and the right fine line expands to a width $\frac{3}{4}$ stroke at a point almost on the top line. The fine line intersects the lower outline of the stroke half way between the top and bottom lines. The horizontal line of the spur is $\frac{1}{4}$ stroke above the center of the letter.

**67.** The fine line forming the top of the numeral 1 is at an angle of about 60°, and the broadest point extends above the top lettering line about one-half the width of a stroke, the fine line extending the width of a stroke beyond the vertical stroke of the letter. The curves of the 2, 3, and 5 are somewhat sickle-shaped, the top of the 3 being the only one with a spur above the top line. The 3, 5, 6, and 9 terminate in a point 1 stroke above or below the line. This characteristic feature of the figures 3 and 4 in this style is the fine line, which is inclined at an angle of about 50°. The curved stroke of the 3 begins on the fine line at a point about $\frac{1}{2}$ stroke above the center of the figure. The figure 4 extends

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Fig. 26

1 stroke below the bottom line, and the horizontal bar is 1 stroke above the bottom line, $\frac{1}{4}$ stroke in thickness, and extends $1\frac{1}{4}$ strokes to the right and $3\frac{3}{4}$ strokes to the left of the horizontal stroke. The vertical fine line of the figure 5 is one-half the height of the letter.

The upper fine line of the figure 6 is $\frac{3}{4}$ stroke below the top line. The slanting stroke of the figure 7 extends 1 stroke below the bottom line, and its lower right end is vertically below the center of the horizontal stroke of the figure on the top line.

The lower inside space of the figure 8 is made as large as possible, in conformity with the other letters of its style, the lower portion of the letter being 6 strokes in width and $\frac{3}{4}$ stroke wider on each side than the upper portion. The horizontal portion of the stroke is $2\frac{3}{4}$ strokes above the bottom line. The figure 9 is a reversed 6, the lower fine line being $\frac{3}{4}$ stroke above the bottom line.

**68. The French Roman Alphabet.**—Another modification of the Classic Roman style is known as the French Roman, as it is called by letterers. This alphabet is shown in Fig. 26. The letter A is commenced $2\frac{1}{2}$ strokes from the border line, and is $4\frac{1}{2}$ strokes wide at the base. The apex of the A is the center of the letter (as is always the case in upright letters), and the top horizontal bar is $\frac{4}{5}$ stroke above bottom line. The spurs on the bottom make the foot of the stroke 2 strokes wide, and the foot of the fine line 1 stroke wide.

The vertical stroke of B is about $1\frac{1}{4}$ strokes to the right of the A and the intermediate bar is $2\frac{1}{4}$ strokes from the bottom, as are also the intermediate bars of E, F, and H. The width of the top of B is exactly 4 strokes, but the lower curved portion projects $\frac{2}{5}$ stroke more on the right side, and the spurs, top and bottom, extend an equal amount to the left. A vertical line drawn $1\frac{1}{5}$ strokes to the right of the upper curve of the B will be tangent to the left curve of C, and $4\frac{1}{4}$ strokes to the right of this line another vertical line will limit the fine lines of C. The lengths of each of the spurs, on the ends of the fine line of the C, is 1 stroke, the top one

of which touches the top lettering line, while the bottom spur is $\frac{1}{4}$ stroke above the lower lettering line. One and one-half strokes to the right of C is the vertical stroke of letter D, which is 4 strokes wide. The curve of D commences $\frac{1}{2}$ stroke to the right of the vertical stroke and the fine line gradually expands in an elliptic curve until it is a full stroke wide at the center. The spurs on D are the same as those on B. The letters E and F are each 4 strokes wide, the vertical stroke of the E being 1 stroke to the right of D, and the vertical stroke of the F $1\frac{1}{4}$ strokes to right of E. The spurs on these letters are each 1 stroke long, and incline from the letter at such an angle as would make either of them intersect the opposite lettering line about 1 stroke away from the letter; that is, if the line of the lower spur of E were carried to the top of the letter, it would intersect the top lettering line 1 stroke to the right of the letter. The intermediate bars of E and F are $1\frac{1}{2}$ strokes long. With the exception of the vertical stroke, G is precisely like C; this extends $\frac{1}{4}$ stroke to the right of the fine line. The lower fine line joins the vertical stroke, on the outside, $\frac{4}{5}$ stroke above the bottom, and the top of the vertical stroke is $2\frac{1}{2}$ strokes above the bottom line. There is a space of $1\frac{1}{2}$ strokes between G and H, and a space of 2 strokes between H and I. H is 4 strokes wide.

**69.** The letter J is 4 strokes wide, and its left extremity touches the left border line; the intersection of the curve and vertical stroke on the right is 1 stroke above the bottom line. The letter K is $4\frac{1}{4}$ strokes wide, and the fine line intersects the vertical stroke $1\frac{1}{5}$ strokes above the bottom. The slanting stroke intersects the fine line $1\frac{1}{5}$ strokes from the vertical stroke on the fine line. The spur of the L is $1\frac{1}{4}$ strokes in length, otherwise the spur is similar to that of E.

**70.** The letter M is 5 strokes wide. The intersection of the slanting stroke and fine line is on the bottom lettering line, exactly midway between the vertical stroke and vertical fine line. The lower side of the slanting stroke, where it intersects the vertical fine line, and the lower side of the slanting fine line, where it intersects the vertical stroke, is

$\frac{4}{5}$ stroke below the top lettering line. The letter N is $\frac{1}{2}$ stroke narrower than the average 4-stroke letter, and the under side of the slanting stroke intersects the left vertical fine line $\frac{3}{4}$ stroke below the top line, and the right vertical stroke at its intersection with the bottom lettering line. In outline the O and Q are complete circles. The middle line of the P is $1\frac{1}{2}$ strokes above the lower lettering line, while the middle line of R is 2 strokes above, and the slanting stroke intersects the fine line 1 stroke to the right of the vertical stroke of the letter. The S is $3\frac{2}{3}$ strokes wide at the top and 4 strokes wide at the bottom; on the vertical center line of the letter the double-curved stroke is $1\frac{1}{5}$ strokes below the top line, and the spur on the end of the lower fine line is $1\frac{1}{4}$ strokes in its vertical length. The U is 4 strokes wide, as is also the Z, and the V is similar to an inverted A. The W is $6\frac{1}{2}$ strokes in width at the top, and its two lower points intersect the lower lettering line, 3 strokes apart. The point where the middle stroke and fine line meet on the top line is an equal distance from the inside of the left stroke and the inside of the right fine line; a vertical from this point drawn to the bottom letter line will give the position of the points reached by the strokes and fine lines on the bottom line. The right point is 1 stroke from the vertical line and the left point is 2 strokes. The X is $3\frac{4}{5}$ strokes on top and $4\frac{3}{5}$ strokes wide at the bottom. The Y is $4\frac{1}{4}$ strokes wide on top, and the vertical stroke is exactly in the center of the letter and $1\frac{1}{2}$ strokes high on the left side. The character & is $3\frac{1}{4}$ strokes wide on top. The curved portion of the character extends $\frac{1}{5}$ stroke to the left of the top fine line, while the center of the slanting stroke, where it rests on the bottom line, is directly beneath the right end of the top fine line. One slanting fine line intersects the slanting stroke 1 stroke below the top, and the other intersects the slanting stroke $\frac{4}{5}$ stroke from the bottom line, and then terminates in a horizontal spur $1\frac{1}{4}$ strokes from the top line.

**71.** In outlining the numeral 2, the space within the top of the figure must be as large and full as possible, without

curtailing the space below. The horizontal stroke is $4\frac{1}{5}$ strokes long and is finished with a concave end and spur, as are also the 5 and 7. In each of these numerals, the point of spur is $\frac{1}{2}$ stroke from the end of the horizontal stroke to which it is attached. The numeral 3 is $3\frac{4}{5}$ strokes wide on top and $4\frac{1}{5}$ strokes wide on the bottom; the intermediate fine line is $2\frac{1}{5}$ strokes from bottom, and extends into the figure about two-thirds of the inside space. The horizontal fine line of numeral 4 is $1\frac{3}{5}$ strokes above the bottom of the figure, and extends $2\frac{4}{5}$ strokes to the left of the stroke and $\frac{4}{5}$ stroke to the right. The horizontal stroke of 5 is $3\frac{3}{5}$ strokes long, and the top of the intermediate fine line is $1\frac{2}{5}$ strokes from the upper lettering line. The figure is 4 strokes wide on the bottom, and finishes $\frac{1}{4}$ stroke to the left of the vertical fine line.

The 6 is $4\frac{2}{5}$ strokes wide, and the intermediate fine line is $1\frac{1}{5}$ strokes from the top. The upper fine line, with the spur, finishes $\frac{1}{2}$ stroke short of the full width of the figure. The 7 is 4 strokes wide on top and $1\frac{2}{5}$ strokes on the bottom, and its foot rests $1\frac{1}{2}$ strokes to the left of the end of the horizontal stroke. The 8 is $4\frac{1}{4}$ strokes wide on the bottom, and is identical with the right half of the duplicate on two sides of a center line. The 9 is an inverted 6.

**72. A Light-Weight French Roman Alphabet.** This alphabet, illustrated in Fig. 27, is an extremely modified form of the normal letter applicable to certain specific purposes, where the parent style would be less desirable. The stroke of this style of letter can be made even lighter than on this plate, although, with such lightening, the fine line should remain about the same, unless the reduction in the stroke is such that it makes them too nearly the same size. The curved strokes of the letters appear more slender than the straight strokes if made the same width as the vertical, on which account some of the numerals, as well as the letters, are made heavier in stroke, and will be pointed out when the numerals are discussed. In making use of this alphabet, the stroke should never be made heavier, in proportion, than on this plate, as an increase will tend to bring it back to the

original style of plain French Roman, wherein the stroke is one-fourth the height of the letter.

**73.** Letters on this plate are of the same dimensions in height and spacing as on the previous plate. The stroke is $\frac{3}{16}$ inch; the fine line is one-third the stroke. The thickest part of the curved strokes is equal to the width of a stroke plus the width of a fine line; the spur projects one-half the length of the stroke.

**74.** The letter A is $7\frac{2}{3}$ strokes wide and is started $3\frac{2}{3}$ strokes from the border line; the cyma, forming a cross-bar of the A, equally divides, and is itself equally divided by, the fine line.

The B is 2 strokes to the right of the A, and $6\frac{1}{3}$ strokes wide at the top and 7 strokes wide at the bottom. The intermediate fine line is 4 strokes above the bottom line, and the lower space within the letter is $\frac{1}{2}$ stroke wider than the upper space.

**75.** The C is $1\frac{1}{2}$ strokes to the right of the B and is 7 strokes wide to the spur on the top line, but the lower fine line extends the width of 1 stroke, and finishes 2 strokes above the bottom line. The vertical stroke of the D is $1\frac{2}{3}$ strokes to the right of the C, the letter being 7 strokes wide, and the fine line commences to curve at a point twice the width of the stroke to the right of the vertical stroke. The middle horizontal fine lines of the E, F, G, and H are 2 strokes below the top line, and in E and F, 4 strokes long. The spurs on C, G, and S are rounded from the fine line, giving it an extra thickness at this point. The horizontal middle bar of the G is 4 strokes in length. The space between the D and the E and the E and the F is 2 strokes; between the F and the G only $\frac{1}{2}$ stroke; and between the G and the H and the H and the I is $2\frac{2}{3}$ strokes. The letters E and F are 6 strokes and the D, G, and H are 7 strokes in width. The curve of the J intersects the vertical stroke 1 stroke above the bottom line. The fine line of the letter K intersects the vertical stroke 2 strokes above the bottom line, and extends 1 stroke above the top

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Fig. 27

line; the slanting stroke intersects the fine line $3\frac{2}{3}$ strokes from its lower end. The middle slanting strokes of the M are brought to a point 3 strokes above the bottom line; the top of the letter is 3 strokes narrower than the bottom, the full width on the bottom being 8 strokes. The slanting stroke of the N joins the vertical fine line on the right $1\frac{1}{3}$ strokes above the bottom. The O and Q are 8 strokes wide; the P and R are 7 strokes wide; and their middle fine lines are $2\frac{2}{3}$ strokes from the top line. The cyma of the Q rests on the bottom line on the right side of the letter, and on the left is 2 strokes above within the letter.

**76.** The intersection of the slanting stroke of the R with the middle fine line is 2 strokes to the right of the vertical stroke, and its lower end is cut off at an angle of 45°, the right spur resting on the bottom line. On a vertical center line drawn through the S, the middle stroke is $3\frac{2}{3}$ strokes from the bottom line; the fine line on top is cut off 1 stroke shorter than the projection of the curve beneath it, while the fine line at the bottom projects 1 stroke beyond the curve above it. The full width of the S at the bottom is $7\frac{2}{3}$ strokes. The T is 7 strokes at the top, and the U is $6\frac{1}{2}$. The fine line of the letter V extends above the lettering line in the same manner as the fine line of the K. The intersection of the interior lines of the W is equally divided between the stroke and fine line, and is $1\frac{1}{3}$ strokes below the top line. The space between the points of the letter on the bottom is 5 strokes, and the cyma is drawn about two-thirds of the space within the letter. In the letter X, the fine line intersects the stroke $2\frac{1}{3}$ strokes below the top line, and the letter is 8 strokes wide at the bottom. The fine line of the Y intersects the vertical stroke $3\frac{2}{3}$ strokes above the bottom, and the letter is $7\frac{2}{3}$ strokes wide on top. The character & is 7 strokes wide at the bottom, and the lower end extends 1 stroke to the right of the upper portion. The middle bar is 4 strokes from the bottom line. The cyma is so placed as to extend $1\frac{1}{2}$ strokes outside, and $2\frac{1}{2}$ strokes inside, the letter, and its lower end is $1\frac{1}{2}$ strokes above the line.

**77.** The numeral 1 is beveled on its upper end at an angle of 60°, the line of the bevel being equally divided by the top line of the letters. The upper parts of the numerals 2 and 3 are sickle-shaped, and the horizontal stroke of the 2 is straight on the bottom and curved on the top. The lower fine line of the 3 is finished similar to the upper fine line of G. The middle bar of the figure 4 is $2\frac{2}{3}$ strokes above the lower line, and extends $5\frac{2}{3}$ strokes to the left and 2 strokes to the right of the vertical stroke. The middle bar of 5 is 4 strokes above the bottom line; the upper horizontal stroke is 6 strokes long, and finished in the same manner as the bottom stroke of the 2. The middle bar of the 6 is 5 strokes above the bottom line, and the upper part of the figure diminishes to a point 1 stroke above the top line, the point being on a vertical line from the inside of the right-curved stroke. The slanting stroke of the 7 extends 1 stroke below the line, and is cut off parallel with the lettering lines; the horizontal stroke of the 7 is similar to the top stroke of the 5. The figure 8 is 6 strokes wide on top and $7\frac{1}{3}$ strokes below. The horizontal middle stroke is $2\frac{1}{3}$ strokes below the top line. The numeral 9 is similar to the 6, reversed, the middle line being 2 strokes above the bottom line, and the point of the letter below the bottom line being vertically beneath the outside of the left-hand curved portion.

The light-weight French Roman can be executed with the pointed red sable brush, and the heavy-weight French Roman will need the $\frac{1}{4}$-inch or $\frac{3}{8}$-inch flat brush—perhaps with two parallel and overlapping strokes, depending on the size at which the letters are made.

Any of these alphabets can also be made by the system of outlining and filling in, as previously explained.

**78. A Heavy-Weight French Roman Alphabet.** This alphabet, illustrated in Fig. 28, is the other extreme of the so-called French Roman, as contrasted with the lighter style just illustrated and described. The stroke in this style is increased to about twice what it is in the normal French Roman style, thus making the strongest contrast possible in the

details of the letters. In general use, however, this heavy style of letter (as explained in connection with the heavy Gothic style of alphabet) is not usually blacked in solid as here shown, but it is drawn in outline only, the outline being about the same weight as the fine line. In designing any particular variation of a form or style of letter, such as heavy French Roman, it is important to observe that in each variation the characteristics of the letters should be maintained uniformly throughout the alphabet. For instance, the lower fine line of the E is in this case not terminated with the regular spur, as before, and to be consistent, the lower fine lines of the L and Z are similarly terminated, as these letters in any plain alphabet are alike in the lower fine line and finish. The same idea may be observed in the carrying of the fine line of the K, V, W, and Y above the line.

**79.** The height of the letters in this plate, their size and position, the space between the lines, and the arrangement, are precisely the same as on the previous plate. The width of the stroke is $\frac{1}{2}$ inch. The average width of a letter is 3 strokes, but the alphabet abounds in exceptions, so that it is not surprising to find that the number of letters of standard width are in the minority. The spur is about $\frac{1}{4}$ stroke, and is joined to the fine line with a curve, except as pointed out in connection with the E, L, and Z, and also in the other fine lines of the letters E, F, T, and Z. The letter A is $3\frac{1}{2}$ strokes in width. The middle bar is $\frac{3}{8}$ inch from the bottom line, but the spurs at the top of the side stroke are precisely the same as those at the bottom. The ends of the strokes are rendered concave by the arc of a circle whose radius is 4 strokes. The middle line of the B is $1\frac{1}{2}$ strokes above the bottom. The lower portion of the letter is $3\frac{1}{2}$ strokes wide and extends $\frac{1}{2}$ stroke to the right of the upper portion. The bottom fine line of the letter C extends 1 stroke beyond the spur at the end of the top line, and the cyma is inserted, as shown, to fill the space within the letter. Observe that the curve of the cyma becomes tangent, as though it were a continuation of the inner curve of the letter. The outlines of

ABCDEFG
HIJKLMN
OPQRSTU
VWXYZ &

Fig. 28

the B, D, E, L, P, R, and Z are formed, not of a straight line on top and bottom, as in previous styles, but in the form of a compound curve, making, thereby, a wavy fine line, terminating in the E, L, and Z with a heavy curl. The horizontal fine line in the middle of the E, F, and H, and the top of the vertical stroke of the G, are $\frac{3}{4}$ stroke from the top line. The intermediate fine line of the E and F is 2 strokes in length, and extends $\frac{1}{4}$ stroke beyond the end of the fine line. The fine line of the K meets the vertical stroke $\frac{3}{4}$ stroke above the bottom line. The slanting stroke of the K (measuring on the fine line) intersects the fine line 1 stroke from the vertical stroke. The left-hand stroke of the M is not given full width on the top line, in order to leave as much space as possible within the letter, and at the same time to avoid too great a projection beyond the left fine line. The intersection of the middle stroke and fine line is $\frac{1}{2}$ stroke from the bottom, and the letter is $5\frac{1}{4}$ strokes in width. The letter N is $\frac{1}{8}$ stroke narrower than the average width of the letters, and the slanting stroke intersects the fine line $\frac{1}{4}$ stroke above the bottom. The lower line in the slanting stroke intersects the left-hand vertical line 1 stroke below the top. The O and Q are $3\frac{1}{2}$ strokes wide. The tail of the Q is entirely outside of the letter in this style, and is somewhat of the form of a cyma, tangent to the outside of the letter below and to the right of the center line of the opening. The lower fine line of the P is $\frac{5}{8}$ stroke above the bottom line. Notice that the width of the stroke of the S where it joins the fine line diminishes very rapidly, and is not a gradual reduction, as in the previous slants. The upper fine line is $\frac{3}{16}$ inch within the outline of the letter, and the lower line projects $\frac{3}{16}$ inch. The letter U possesses two very small spurs in its lower portion, and is thickened to twice the width of the fine line at the point where the vertical and curved fine lines come together. The V, W, Y, and also the K carry their fine lines above the line about $\frac{1}{2}$ stroke, the spurs on the end of which are at right angles to the line of the letter. This feature is frequently added to the fine line of the letter A, carrying it below the line about $\frac{1}{2}$ stroke and finishing its spurs at right angles.

The width of the W is 5 strokes. To proportion the W, lay out its full width of 5 strokes on the top line, and from the right end of the letter lay off, to the left, 2 strokes on the top line, which will locate the point where the middle strokes meet; $\frac{3}{4}$ stroke to the right of a point vertically opposite this, on the lower line, will give the point where the right stroke and fine line meet, and $1\frac{3}{4}$ strokes to the left will give the other corresponding point. The stroke and the fine line of the X intersect at a point $\frac{5}{8}$ stroke from the top line, the letter being 3 strokes wide on top. The vertical stroke of the Y intersects the fine line $1\frac{1}{2}$ strokes above the bottom, and the letter is $3\frac{3}{4}$ strokes wide on the top line. The lower left-hand angle of the letter Z diminishes to a point that projects from the letter about $\frac{1}{2}$ stroke. The character & extends $\frac{1}{2}$ stroke to the left of a vertical line drawn tangent to its upper curve on the left side, and the cyma forming the lower right termination, on its fine line, is equally divided above and below the point where it is joined to this line, the lower curve of the cyma being tangent to the bottom line, and the upper curve reaching $1\frac{1}{2}$ strokes above it.

**80.** The instructions for drawing this alphabet are much less detailed than the other plates, for by this time the student should be sufficiently familiar with the letter forms to readily design any of the characteristics without detailed explanation. Attention is particularly called, however, to the careful spacing of the letters, particularly those of the top line, as by getting these in their proper places it is a simple matter to locate others beneath them in their proper relative positions.

**81. The New York Roman Alphabet.**—There are no styles of lettering more generally used, with more convenient application for various purposes, than the Roman letter. Several general styles of the Roman letter are given here, and attention is called, particularly, to the principal characteristic differences in the styles as well as to the general formation and construction of the letters. In the New York Roman, illustrated in Fig. 29, the main characteristic is the

thinness of the fine line, and the symmetrical proportions of the letters; for, though the upper and lower halves of such letters as the E, H, and S are not identically the same in size and proportion, they are arranged to appear so to the eye, and the actual difference is difficult to discern, unless the letter is turned upside down.

**82.** In drawing this alphabet, make the four lines of letters $1\frac{1}{4}$ inches high, as before, with the spaces between them $\frac{3}{4}$ inch. The stroke-width of this letter, used for proportioning it, is $\frac{5}{16}$ inch, or one-fourth of the height; the spurs are $\frac{4}{5}$ stroke on all letters, except the E, F, L, T, and Z, where they are larger, as will be described later. The curve of the spur from the fine line to the stroke is, in most cases, a quarter circle, the radius of which is $\frac{4}{5}$ stroke, and the center $\frac{4}{5}$ stroke from the vertical stroke and the fine line, to both of which the quadrant must be tangent.

**83.** The letter A is located at the foot of its fine line 2 strokes from the left-hand border; the middle fine line is $1\frac{1}{5}$ strokes above the bottom line, and the spurs on the end of the fine line increase its length to 2 strokes at the base, and that of the slanting stroke to 3 strokes. The lower portion of the B extends $\frac{1}{4}$ stroke to the right of the upper portion. The letter C is designed so that its interior outline forms a perfect ellipse 3 strokes in width and the height of the letter, the crescent-shaped portion of the stroke to the left of the letter being $\frac{1}{5}$ stroke thicker at its center than the vertical strokes in the same alphabet. The spurs on the E, F, L, T, and Z, extending 1 stroke at right angles to the fine line, are returned to the fine line at an angle of 45°, and are rounded into it with a slight curve. The middle fine lines of the B, E, F, and H are $\frac{1}{5}$ stroke above the center of the letter. The top of the vertical stroke of the G is $\frac{2}{5}$ stroke above the center of the letter.

The letter J is terminated at its left extremity with a ball, or disk, the top of which reaches to the center of the letter, the small spur at the right extremity marking the intersection of the vertical stroke with the expanding curved fine line

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123456789

Fig. 29

at a point $\frac{4}{5}$ stroke above the bottom line. The fine line of the K intersects the vertical stroke at a point $1\frac{1}{2}$ strokes above the bottom line, and the slanting stroke intersects the fine line $1\frac{1}{5}$ strokes from the latter starting point.

**84.** The space within the lower part of the M is equally divided on the lower lettering line by the intersection of the slanting stroke and the slanting fine line. The top of the vertical stroke is reduced one-fourth its width where the fine line bevels its corner. The main point to be observed in this letter is to be sure that the intersection of the vertical fine line and slanting stroke, and of the vertical stroke and slanting fine line, are the same distance from the top of the letter. The N is $\frac{2}{5}$ stroke narrower than the other letters. The intersection of its slanting stroke and left fine line are the same distance from the top line as in the letter M. The ellipses that form the interiors of the letters O and Q are 1 stroke narrower than that of the C, owing to the fact that a heavy crescent-shaped stroke on either side of the ellipse so increases the letter as to give it proper proportions. The exterior outlines of the O and Q are perfect circles. The lower fine line of the letter P is $1\frac{3}{5}$ strokes from the bottom line. The tail of the R is located $\frac{1}{2}$ stroke to the left of the right outline of the letter, and is a perfect cyma equally divided by a horizontal line one-fourth the height of the letter. The crescent above it is 1 stroke wide at a point 1 stroke from the top line. The middle bar is located exactly in the center of the letter.

**85.** A center vertical line through the letter S will divide the stroke $1\frac{3}{5}$ strokes above the bottom line. The finish of the left spur is vertically under the curve of the stroke above, but the finish of the right spur is $\frac{1}{4}$ stroke within the letter, and but two-thirds the length of the lower spur on the side. The letter U is drawn with the lower inside curve a semi-ellipse, and an increase in the thickness of the spur marks the point where the vertical fine line becomes tangent to the curve. The W is $6\frac{1}{5}$ strokes wide, its lower points being 3 strokes apart, 1 stroke to the right and 2 strokes to the left

of a point vertically opposite the middle point on the top line, which divides equally the space between the inside of the left slanting stroke and the right fine line. The intersection of the stroke and fine line of the X is practically in the center of the letter, so as to make the enclosed triangles of equal area above and below. The fine line of the Y intersects the vertical stroke exactly in the center of the letter. The character & possesses, for its heaviest stroke, a compound curve, the inclination of which is the same as the slanting stroke of the letter N. The width of this character on top is 3 strokes, and its lower portion projects $\frac{1}{2}$ stroke to the left of the upper portion. The intersection of the right fine line and heavy stroke is $1\frac{3}{5}$ strokes above the bottom line, and the top of the ball terminating the fine line is $2\frac{2}{5}$ strokes above the bottom line and $1\frac{3}{5}$ strokes to the right of the point of intersection. The light strokes of the character are about $\frac{3}{5}$ the width of the heavy stroke.

**86.** The lower stroke of the numeral 2 is a perfect cyma, and the top is precisely the same as that of the 3. The stroke tapers off again to a fine line where it joins the left end of the cyma. The balls terminating the fine lines of the Roman figures are $\frac{2}{5}$ stroke wider than the straight strokes of the figures, while the curved strokes of all the figures are $\frac{1}{5}$ wider than the straight ones. The space between the two balls at the end of the fine line of the figure 3 is about one-half their diameter. The top of the figure 4 is finished in the same manner as the right stroke of the letter M. The horizontal fine line of the 4 extends $2\frac{4}{5}$ strokes to the left and 1 stroke to the right of the vertical stroke, and is $1\frac{3}{5}$ strokes above the bottom line. The horizontal stroke of the figures 5 and 7 is different from that of any other alphabet, and consists of a double compound curve, the concave and convex portions of which are opposite each other. The lower portion of the 5 is similar to the 3, and the vertical fine line is $\frac{2}{5}$ stroke to the right of the left outline of the ball. The width of the lower stroke of the 7, on the bottom line, is $1\frac{3}{5}$ strokes, and rests on the bottom line 1 stroke to the right of the end of the hori-

zontal stroke. The top line of the lower portion of figure 6 is $2\frac{2}{5}$ strokes above the bottom line. The ball is about $\frac{1}{5}$ stroke within the figure. The stroke of figure 8 is precisely the same as that of the letter S, the fine line being reduced where it is brought around and intersects the stroke near the center of the figure. The maximum thickness of the lighter stroke in the 8 is about one-half that of the main stroke. The figure 9 is a reversed 6, except that the ball extends to the outside line of the letter.

**87.** The New York Roman letter is used largely by some sign men where the work is to be done in gold or in black letters on a white ground, and the fine line is so thin that a strong contrast is required to bring it into prominence. Some designers vary the forms of the figures 2, 3, and 6 in a manner that, though not strictly classical, adds highly to the effect. Instead of terminating the upper fine line with a ball, it is finished in a point, as shown in Fig. 30 or sometimes equal in width to the stroke, as shown in Fig. 31.

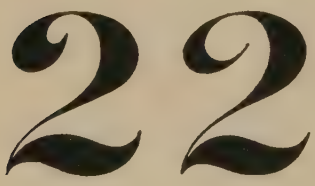

Fig. 30 Fig. 31

Draw these letters as on the previous alphabets, being careful to space the letters in the top line uniformly, and making the letters in the three lower lines of the plate properly proportioned.

**88. The Boston Roman Alphabet.**—The Boston Roman letter, shown in Fig. 32, possesses a much heavier fine line than does the New York Roman, the spurs of the letters being cut off on the end to form a fillet the thickness of a fine line. These spurs are one-fourth circle, as described in the previous plate, the radius being the additional width of the fine line nearer the center of the letter. In the earlier form of the Boston Roman (the style from which our present style sprung), the fine line was much longer on the spur, and triangular corners, instead of quarter circles, marked the connection of the spurs to the vertical strokes. The early form

ABCDEFGHI
JKLMNOPQR
STUVWXYZ&
123456789

Fig. 32

is now obsolete; only occasionally on a very old sign is seen an inscription making use of these letters. The application of this style of letter fills a field wherein the practice of the New York Roman would be impossible, such as the cutting of letters in stone or marble, and the working of letters in leaded glass or sheet metal, where the fine line of the New York style of letter could not be executed. The letters are in precisely the same proportion as those on the previous plate, and are placed $\frac{3}{4}$ inch apart—the lettering lines being $1\frac{1}{4}$ inches high, as before. The width of proportioning stroke in these letters is $\frac{5}{16}$ inch, and though the fine line is here designed as $\frac{1}{5}$ stroke, it may be varied somewhat, according to the material in which the letters are to be worked. For instance, the marble, metal, or glass worker may use a heavier fine line on some special work than the normal text, while the sign man often reduces the fine line, especially if the letters are to be gilded.

**89.** In the first line of letters, there is no characteristic difference between this and the alphabet of the previous plate, except as already pointed out in the thickness of the fine line and the termination of the ends of the spurs. The top of the A and the bottom of the V and W, the middle strokes of the M and the slanting stroke of the N, are not terminated in a point, but in a fillet the width of the fine line, for the reason above given.

The spurs of the middle fine line of the E and F are joined to the fine line in a curve, as is also the spur on the end of the horizontal fine line of the figure 4. The other horizontal fine lines, however, do not join the spurs in a curve.

The letters W and R are somewhat different from those of the previous alphabet, as the middle of the top of the W is finished a full stroke in width, with spurs, instead of being brought to a point, as in the previous plate.

The tail of the R is carried out in a slanting stroke from a point the width of 1 stroke from the vertical stroke, extending the width of 2 strokes from the vertical stroke, where it intersects the bottom line with a spur on the right side.

**90. Lower-Case Roman Letters.**—The lower case of the four varieties of Roman letters are shown in Fig. 33 in order to show the differences; from top to bottom, New York, Boston, French, and Medieval Roman, are shown in the order mentioned.

Draw a line $\frac{3}{8}$ inch above the lower border line. Another line drawn $\frac{5}{8}$ inch above will mark the space for the last five letters of the alphabet. A similar $\frac{3}{8}$-inch space and a line $\frac{5}{8}$ inch above locates the first row of letters of the bottom alphabet. The upper strokes of these letters extend $\frac{3}{8}$ inch above this line, and $\frac{1}{4}$-inch space is left between their tops and the numerals.

The line containing the numerals is $\frac{1}{2}$ inch high. Resting on the line forming the top of the Roman numerals are the last five letters of the French Roman alphabet. These are $\frac{5}{8}$ inch high. Allow $\frac{3}{8}$ inch space between lines of letters and draw the upper French Roman letters $\frac{5}{8}$ inch high. All letters above it, except the titles, are $\frac{5}{8}$ inch high. The space between the top of the French Roman and the lower line of letters above is $1\frac{3}{16}$ inches; the space between the upper letters is $\frac{3}{8}$ inch. The projection of the letters above the top, or below the bottom, lettering line is the same as in all three alphabets.

**91.** Only eight lower-case letters of the Boston Roman alphabet are shown, as this alphabet is practically the same as the New York style in every respect, excepting the proportionate widths of stroke and fine line, and any such other details as would arise from a difference of fine line and the way it finishes. These details have been explained in connection with the plate containing the capital letters in previous alphabets, and need not be repeated here. The bottom part of the vertical stroke of the a curves to a point in the New York alphabet, and finishes with a fillet at the end of a quarter circle in the Boston. The same difference exists in the other vertical strokes of these two alphabets.

**92.** In the French Roman, this termination in the letters is different, branching off at an angle from the vertical stroke

and carrying both sides parallel, making a spur on one side and a bevel on the other side of the stroke.

The curve of the a is the same in the New York and Boston alphabets, bending downwards to its intersection with the vertical stroke, while in the French Roman alphabet it intersects with the vertical stroke in an upward direction.

In the New York and Boston alphabets, the ball on the terminal of the upper fine line of the a and other letters is the same, but in the French Roman these letters are finished with a thickening of the fine line.

The width of the stroke in the first three alphabets is $\frac{1}{8}$ inch, but that of the Medieval Roman is one-third less. The top stroke of the b, as well as that of all vertical strokes, except the t, in the New York and Boston alphabets, is horizontal, while the bottom stroke in each case is the reverse of the letter a.

The top of the c is the reverse of the top of the a; the letter d is the reverse of the b in each alphabet, except the Medieval Roman, the fine line of which intersects the stroke at the top of the body of the letter. The stroke of the e is cut off at a bevel in the first two alphabets, and brought to a point in the fine line in the lower two. The curved stroke of the latter is crescent-shaped.

The cross-line of the f in the first two alphabets is finished as a spur, but in the lower two it is a bar $\frac{1}{2}$ stroke wide, extending two-thirds the width of the letter.

The letter g of the first alphabet extends four-fifths its height below the line. The top part of the g is equal to the o and the bottom is a cyma, the right point of which continues in a fine line to the line below. The extreme lower portion of the g is the same in the first two and in the Medieval alphabet, except as to proportion, the latter being broader and more elongated, while the French alphabet differs in this respect by the omission of the return of the fine line.

There is little variety in the h, i, or j of any of the alphabets, except as to width and weight of the stroke. The tail of the r in the first two alphabets is practically the same; in the third, it forms a half cyma, but in the fourth one it meets

75
I L T 342—10

abcdefghijklmnopqrstu
abcd vwxyz rstu

abcdefghijklmnopqrstu
vwxyz

I II III IIII IV V VI VII VIII IX X XX L C D M

abcdefghijklmnopqrstu
vwxyz

Fig. 33

the fine line, terminating in a ball. The s of the Medieval Roman alphabet thickens at the ends of the fine line, and terminates with a fine-line spur in the same manner as the capital letter of that alphabet.

The last five letters, with the exception of the y, are closely allied in design to the capitals of the same alphabet, and the letter y is similar to the letter v with its fine line carried below the bottom lettering line and finished as shown.

**93.** There are no set rules governing the width of the stroke, the space between the strokes in the Roman numerals always depending on the circumstances under which the characters are used. On a circle, such as a clock dial, the stroke is light and the space does not greatly exceed the fine line in this case. The numerals V and X are condensed as much as possible. The line at the top and bottom of the letter in many cases does not extend across the points of the V, as shown in the plate, but are cut off in the form of a spur for each individual numeral.

The numeral 4 in some cases is written IIII, and in others IV. Custom, however, has made the use of the former almost universal in dialing. In nearly all cases where these letters represent numerals, they are condensed much more than any other letters of the same style on the same tablet or in the same inscription.

In the Medieval Roman alphabet it was formerly customary to leave no space between the various words of the inscription, but to separate the words merely by a period, in the same manner as the numerals.

Draw these alphabets according to directions, proportioning the letters as directed, inserting titles over each alphabet, and observing particularly the characteristic differences existing in each one.

**94. Relative Proportions of Roman Upper and Lower Case.**—No hard and fast rule can be laid down as to just what shall be the relative size, width, height, and thickness of members of the lower-case letters of the Roman alphabets in relation to the upper-case initial letter of a word or

Aa Bb Cc Dd

Jj Qq Tt Yy

Lower Case

Letters on Music Staff

Fig. 34

sentence. Sometimes the lower-case letters may be almost as large as the upper-case when especial prominence or legibility is desired; in other cases, the lower-case letters may be quite small in comparison, as, for example, when they are used with a decorative upper-case initial letter.

On the average, however, the proper relative sizes can be determined by the method of basing the relative heights on the lines and spaces of the ruled lines of the music staff.

The method is illustrated in Fig. 34. The music staff, upon which the composer places the notes to form the musical composition, is composed of five parallel horizontal lines enclosing four equal spaces. If similar sets of parallel lines, on the music staff, are ruled as shown in Fig. 34, an accurate basis or groundwork for the upper-case and the lower-case Roman letters will result. All upper-case letters, A, B, C, D, etc., will then occupy the upper three of the set of four spaces, the lower one being left blank. The bodies of all lower-case letters will occupy the second and third (that is, the middle two) spaces of the four, the top and bottom spaces being blank for all letters, such as a, c, e, m, n, o, r, s, u, v, w, z, etc. Lower-case letters that have an ascending member, such as b, d, f, h, k, l, t, etc., extend also up into the top space, and such lower-case letters as have a descending member, as f, g, j, p, q, y, etc., will extend into the bottom space.

This is clearly illustrated in Fig. 34, where the first two rows show specimen upper-case and lower-case letters combined. The third row shows two words with upper-case initials, and the fourth row shows a series of words lettered according to this principle.

## THE LETTERING PLATES

### MATERIALS AND METHODS OF WORK

**95. Paper, Pencils, Brushes, Pigments, Etc.**—The kinds of materials that are used for work on the plates required in the previous subject—paper, brushes, ink, etc.—are the ones to use for the plates in this subject.

Black drawing ink is best for executing the plates to be submitted to the Schools, rather than show-card paint, because the latter may remain sticky while the plate is rolled, and thus spoil the work and make impossible any satisfactory criticism of the work.

The brushes should be very carefully cleansed in water each time after they are used in ink, so as to keep them in good condition.

**96. Method of Preparing and Submitting the Plates.**—The method of preparing and submitting drawing plates is the same as that given for the lettering plates in the preceding Section. Specifications are given in connection with each plate for executing and submitting the work, and they should be followed literally.

### PLATE 1

**97. Purpose.**—Not only must the forms of the individual letters of an alphabet be learned, but also the method of blocking them in and laying them out in their proper relations and spacings. Such practice in laying out a 15″×8″ alphabet on a 20″×15″ sheet also provides the practice of laying out panels and lines of lettering for cards, bulletins, and signs.

This plate, therefore, is to be a blocking-in drawing, with only the construction and guide lines, and the letters blocked in with pencil or charcoal lines, of the layout for the thin-stroke Gothic alphabet shown in Fig. 12. The diagram for the layout of the rectangle on the sheet is shown in Fig. 11.

**98. Laying Out the Plate.**—This Plate 1 is to be laid out exactly as shown in Fig. 12, except that the 15″×8″ rectangle will be larger than the illustration shown. Further, the various letters and numerals like A, C, E, 1, 2, 5, a, b, d, g, etc., need not be shown solid, but only sketched in lightly with a soft blunt pencil, or with charcoal, to get the proper placing and spacing, as are the letters and numerals B, D, F, G, 3, 4, c, e, f, etc.

Explicit and thorough directions are given in Arts. **29** to **37**, inclusive, for laying out this blocking-in drawing. These should be read very carefully.

**99. Final Work on Plate 1.**—The plate, properly completed, will be laid out on a 20″×15″ sheet, the alphabet itself being included in a rectangle 15 inches wide by 8 inches high. The upper-case letters will be 1 inch high and the lower-case letters $\frac{3}{4}$ inch high, the interlinear horizontal spaces being $\frac{3}{4}$ inch high. All these dimensions should be checked up to see that the work has been laid out the proper size in the 15″×8″ rectangle on the 20″×15″ sheet, and then the identifying data should be written at the proper places.

Place the title, Plate 1: Gothic and Roman Styles, at the top of the sheet, and the class letters and number, name, and address, and the date of completion, on the back of the sheet in the lower left-hand corner.

Do not mail this plate to the Schools now, but hold it until Plate 2 has been completed; then mail Plates 1 and 2 in a mailing tube to the Schools for examination.

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## PLATE 2

**100. Purpose.**—Plate 1 was arranged to give training in arranging construction and guide lines, and in laying out and spacing the letters; so that, when doing the brush-stroke work for executing the letters, the entire attention may be given to the actual use of the brush and making the strokes for the letters.

The purpose, then, of this Plate 2 is to train the student to lay out and execute a simple, narrow-stroke Gothic alphabet, the simplest of all alphabets.

**101. Laying Out the Plate.**—First of all, the rectangle must be laid out on a 20″×15″ sheet of paper just as the layout was made for Plate 1. This preliminary layout for Plate 2 will be an exact duplicate of Plate 1, but of course, is to be carried on further with the brush-stroke rendering of the alphabet.

Detailed directions for doing the brush-stroke work on this thin-stroke Gothic alphabet are given in Arts. **38** and **39,** the finished appearance of the rectangle (on a small scale) being shown in Fig. 13, and the full size at which the letters are to be made being shown in Fig. 14. It should be borne in mind that Fig. 12 is only a small-scale diagram; the letters on your finished plate will be large, as shown in Fig. 14.

These text directions and illustrations for executing this alphabet should be referred to and carefully read and inspected and then the plate prepared.

**102. Final Work on Plate 2.**—Place the identifying data on the plate at the proper places. At the top of the sheet write or letter the title, Plate 2: Gothic and Roman Styles, and then place the class letters and number, name, and address, and the date of completion, on the back of the sheet in the lower left-hand corner.

Now, place Plates 1 and 2 in a mailing tube and send them to the Schools for examination, comment, and advice.

Then proceed with the work on Plates 3 and 4.

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## PLATE 3

**103. Purpose.**—Just as Plate 1 gave training in laying out construction and guide lines, and blocked-in letters, for the thin-stroke Gothic alphabet, Plate 3 is intended to give a similar training for the laying out of the blocked-in plate for the flat-stroke Gothic alphabet, as shown in Fig. 15.

**104. Laying Out the Plate.**—Fig. 15 shows the layout for the 15″×8″ rectangle to go on the 20″×15″ sheet of paper, for this flat-stroke alphabet, the construction lines, guide lines, blocking-in lines, dimensions, etc., all being very clearly shown. Plate 3 is to be laid out exactly like this illustration, except larger, with *all* letters shown, being 20 inches wide by 15 inches high, and the rectangle in which the lettering is contained being 15 inches wide by 8 inches high. The letters are to be 2 inches tall and the horizontal spaces between the rows of lettering 1 inch tall.

Reference must be made to Arts. **40** to **42,** inclusive, which must be carefully reread and followed in preparing this plate.

**105. Final Work on Plate 3.**—When all the work is entirely completed, the identifying data should be placed at the proper places. Letter or write the title, Plate 3: Gothic and Roman Styles, at the top of the sheet, and the class letters and number, name and address, and the date of completion, on the back of the sheet in the lower left-hand corner.

Do not mail this plate to the Schools now, but hold it until Plate 4 has been completed; then mail Plates 3 and 4 in a mailing tube to the Schools for examination.

Proceed now with Plate 4.

## PLATE 4

**106. Purpose.**—Having laid out the sheet (Plate 3) that shows how the letters of the flat-stroke Gothic alphabet are placed, spaced, and constructed, the time has now come to execute with the flat, chisel-edge brush, this flat-stroke Gothic alphabet. Such will be the purpose of Plate 4.

**107. Laying Out the Plate.**—The first step is to lay out a 20″×15″ sheet for this plate in exactly the same manner as was used for preparing Plate 3. Having done so, the brush work may then be done so as to form the finished alphabet as in Fig. 16.

Reference should be made again to Art. **43,** which must be carefully reread and the directions followed

minutely. This will make further detailed directions unnecessary. Note particularly that Fig. 16 shows the finished appearance of the alphabet (on a small scale), and that Fig. 19, top row, shows the full size at which the letters of this upper-case alphabet are to be executed.

**108. Final Work on Plate 4.**—Letter or write the identifying data on the plate at the proper places; the title Plate 4: Gothic and Roman Styles, at the top of the sheet, and the class letters and number, name and address, and the date of completion, on the back of the sheet in the lower left-hand corner. Now, place Plates 3 and 4 in a mailing tube, and send them to the Schools for examination, comments, and advice.

Then, if all the work on Plates 1 and 2 has been satisfactorily completed and passed, go on with the work of Plate 5.

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## PLATE 5

**109. Purpose.**—The purpose of this plate is to give practice, and to demonstrate to the instructors that such practice has been received, in laying out the lower-case letters and numerals for the flat-stroke Gothic alphabet, after the manner shown in Fig. 17.

**110. Laying Out the Plate.**—Fig. 17 should be carefully consulted, and the detailed directions in Arts. **44** and **45,** carefully reread, and then this plate laid out on the $20'' \times 15''$ sheet so that it is a reproduction of Fig. 17; but, of course, larger and with *all* letters shown, the dimensions being carried out full size, as was done in the case of Plates 1 and 3.

With the completion of this Plate 5 no more of the construction, or "lay-out" plates will be required. Therefore, in the case of the remaining plates (after Plate 6), only the finished alphabets need be submitted as plates.

**111. Final Work on Plate 5.**—Letter or write the title, Plate 5: Gothic and Roman Styles, at the top of the sheet, and the class letters and number, name and address,

and the date of completion, on the back of the sheet in the lower left-hand corner. Do not mail this plate to the Schools now, but hold it until Plate 6 has been completed, then mail Plates 5 and 6 in a mailing tube to the Schools for examination.

Proceed now with Plate 6.

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## PLATE 6

**112. Purpose.**—This plate is designed to show how to letter, with a flat brush and by the one-stroke method, the lower-case letters and numerals of the Gothic alphabet whose upper-case letters were made for Plate 4.

**113. Laying Out the Plate.**—No special directions are needed here for the brush-stroke work on these lower-case letters and numerals, if Fig. 18 is consulted to see (on a small scale) how the plate will appear completed; Fig. 19 to see just what must be the full size of all the letters and numerals. If Art. **45** is reread carefully and the directions painstakingly followed, the plate can be successfully executed.

**114. Final Work on Plate 6.**—Letter or write the identifying data on the plate at the proper places; the title, Plate 6: Gothic and Roman Styles, at the top of the sheet, and the class letters and number, name and address, and the date of completion, on the back of the sheet in the lower left-hand corner.

Now, place Plates 5 and 6 in a mailing tube, and send them to the Schools for examination, comments, and advice.

Then, if Plates 3 and 4 have been satisfactorily completed and passed, go on with the work of Plate 7.

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## PLATE 7

**115. A Light-Stroke Gothic or Roman Alphabet.** The work on this plate is to comprise the careful drawing and rendering of a light-weight Gothic or Roman alphabet. The student may select and lay out one of the various styles

of light-stroke alphabets illustrated in Figs. 23 and 27. If desired, both the upper case and the lower case may be shown on the one sheet, but must be shown in their proper relative sizes.

No detailed directions need be given for laying out the plate, because the text directions accompanying the various Gothic and Roman light-weight alphabets are explicit. Further, by this time sufficient training will have been given in laying out lines of lettering to show how to lay out and space properly within the 15″×8″ rectangle on the 20″×15″ sheet of paper, one of the Gothic or Roman light-weight alphabets shown in Figs. 23 and 27.

No separate preliminary layout plate need be drawn for this alphabet, but the layout for the rendered plate submitted must be very accurately done before the inking of the letters is executed, proportions of letters being based on stroke width of No. 8 sable brush.

**116. Final Work on Plate 7.**—Letter or write the identifying data at the proper places; the title, Plate 7: Gothic and Roman Styles, at the top of the sheet, and the class letters and number, name, and address, and the date of completion, on the back of the sheet in the lower left-hand corner. The plate may now be mailed to the Schools in the usual way, or it may be held until Plate 8 has been completed and the two plates then mailed together to the Schools, in the same mailing tube.

If all previous plates in this subject have been completed satisfactorily, and passed, proceed with Plate 8.

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## PLATE 8

**117. A Heavy-Stroke Gothic or Roman Alphabet.** For this plate a careful drawing and rendering of one of the heavy-stroke Gothic or Roman alphabets illustrated in Figs. 24, 26, 28, or 32, is required. The selection must be the students' own, but, whatever alphabet is selected, the enlarged drawing and rendering of it, to fit within the alloted space on the 20″×15″ sheet, must be done very accurately.

The general directions given for preparing Plate 7 may be applied to the preparation of this heavy-stroke alphabet for Plate 8, the stroke widths being several strokes of the flat brush.

**118. Final Work on Plate 8.**—Letter or write the title, Plate 8: Gothic and Roman Styles, at the top of the sheet, and the class letters and number, name and address, and the date of completion, on the back of the sheet in the lower left-hand corner. If Plate 7 has not yet been mailed to the Schools, that plate and Plate 8 may now be sent together in the same mailing tube, to the Schools for examination. Otherwise, Plate 8 may now be sent to the Schools.

If any redrawn or relettered work on any of the plates of this Section has been called for, and has not yet been completed, it should be satisfactorily finished at this time. Having completed all the required work on the plates of this Section, the work of the next Section should be taken up at once.

# ITALIC AND TEXT STYLES

## ADDITIONAL STANDARD STYLES

**1. Third Stage in Learning to Letter.**—In the preceding Section the student took up the study of the second stage in learning to letter; namely, the application of the free-hand brush strokes and lines to the formation of letters, and a study of the more simple standard letter styles known to the trade as Gothic and Roman styles.

It is the purpose of this Section to serve as a continuation of the training in letter styles, the ones to be covered being known as Italic and Text styles. Inasmuch as these letter styles are of an advanced character, the work on them may well be considered the third stage in learning to letter.

The examples of Italic and Text alphabets illustrated in this Section are of necessity shown on a somewhat reduced scale, in order that certain alphabets (upper-case, lower-case, or both), may be included within the limits of the page. The student must understand, however, that these letters are all so proportioned that they can be enlarged to any desired size. For example, if the show-card letterer would have occasion to use the so-called "Old English" style, shown in Fig. 16, he could use it just as it is shown, and at the size shown, by using a lettering pen of the width of the down strokes shown. Should he desire, however, to use this "Old English" style considerably larger, it would simply be necessary to select the flat, one-stroke brush, of the width desired—say $\frac{1}{4}$ inch, or $\frac{1}{2}$ inch, or even larger, and then lay out therewith each letter of the proportions shown. For example, at the small

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size shown in Fig. 16, the letter strokes are only about $\frac{3}{32}$ of an inch wide, and the upper-case letters only about $\frac{5}{8}$ of an inch high, and manifestly could be made only with a lettering pen. However, if a $\frac{1}{4}$-inch flat, one-stroke brush were used, the upper-case letters would be made about $1\frac{3}{4}$ inches high; and if a $\frac{1}{2}$-inch flat, one-stroke brush were used they would be about $3\frac{1}{4}$ inches or $3\frac{1}{2}$ inches high. A similar degree of enlargement would occur, except on a larger scale, if these letters were used, for example, by the sign painter working on wall or bulletin work. For example, if he used a brush 2 inches wide, his upper-case letters of this "Old English" alphabet would be a little over 13 inches tall.

Although, in the preceding Section, examples of these full-size letters were shown, for the Gothic and Roman alphabets, it is not necessary to show enlargements here. The student by this time understands that, in the alphabets illustrated, it is the *proportions* of the letters that are shown, and that these can be used at any degree of enlargement.

**2. Method of Study in This Section.**—First of all, the student is to read, very carefully, the entire Section, and then is to return to the beginning and read it again, preparing sketches of the letter styles illustrated. These sketches are *not* to be submitted to the Schools. After he has gone through it in this way, he is to prepare the lettering plates, as directed in the concluding pages, and is to submit them to the Schools in the usual manner for comment, advice, and assistance.

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## ITALIC LETTER STYLES

**3. General Characteristics of the Italic Style.**—The letters of the classic Roman style, and also of the modern forms of the standard Roman, are vertical, as has been seen. The Italic style of letter, however, must be considered as a modern form of letter, being simply the upright letter placed on a slant. Its origin was probably due to a desire to find a form of lettering that could be made more rapidly and easily than the formal upright Roman capital letters.

Italic upper-case letters are simply regular Roman upper-case letters placed on a slant of, say, 15° to 25° away from the vertical, although there is no set rule for the degree of slant. Commercial illustrators, cover designers, poster artists, etc., may use a slant of 15° to 25°, and letterers for card and sign work a considerably greater angle, say as much as 30° or 35°.

The Italic letters may become very decorative and ornate, as will be pointed out, this elaborateness being carried to such a degree that the lettering becomes script (similar to standardized handwriting) which may also be considered a form of Italic.

**4. Brush Stroke Basis.**—All Italic letters, upper case and lower case, can be made by brush strokes with the flat, one-stroke brush, just as the Gothic letters and the Roman letters. It is not necessary for the letterer to learn any new position for holding the brush. The brush position No. 1, explained in the previous Section, is used for making the strokes of the Italic letters, held in exactly the same position as it was held for making the strokes of the Roman letters. When drawing the down strokes, however, they are brought slightly toward the left at the bottom, so as to give them the necessary inclination.

**5. A Simple Form of Italic Alphabet.**—In Fig. 1 are shown the upper-case letters, and in Fig. 2 the lower-case letters, of a simple form of Italic alphabet. It will be noticed that certain little changes, aside from the matter of the slant, over the forms of the upright Roman, are made in the drawing of the individual letters. The new proportions of the spaces between neighboring letters will have to be accounted for and properly filled. This is done by adding the sweeping stroke on the A, the M, the W, etc. Certain forms of shading, or "swell," on strokes of certain curved letters are altered, as in the case of the heavy curved strokes of the O, for example. The tails and serifs on certain letters are also drawn differently, as in the case of the Q, R, etc. These and other necessary changes can best be observed and properly under-

A B C D E F G

H I J K L M N O

P Q R S T U V W

X Y Z &

Fig. 1

a b c d e f g

h i j k l m n

o p q r s t u

v w x y z

Fig. 2

stood by comparing letter for letter, and stroke for stroke, these Italic letters with those of the upright Roman letters previously illustrated.

It is not necessary to give detailed directions for laying out, blocking in, and executing this alphabet within the $15'' \times 9''$ rectangle on the $20'' \times 15''$ sheet of paper. By this time the student should be able to make such layouts of alphabets properly by applying the same directions for dimensions and guide lines as given for the Gothic and the Roman alphabets.

**6. A Formal, Sign-Writers' Italic Alphabet.**—In Fig. 3 is illustrated an Italic alphabet of the sign type that is laid out on the rather extreme slant of 30° or 35°, and in which the lower-case letters are arranged for rapid brush work and almost approach the appearance of handwriting script. It is a letter that, after practice, can be executed with great rapidity, and is of great value to both the artistic letterer and the draftsman. The capital letters are almost identical with the upright Roman, except as to the slant, and the spur on the fine lines of the A, K, and V, and occasionally as to the letters M, N, W, and Y, when these are finished in the same manner. The tail of the R is sometimes dropped one-third of its length below the line, but in all other respects the rules governing the proportioning of the upright Roman letters will apply to these capitals. In drawing this alphabet, draw the line for the top of the numerals $\frac{13}{16}$ inch above the lower border line of the $15'' \times 9''$ rectangle and make the numerals $\frac{13}{16}$ inch high. The lower-case letters are $\frac{9}{16}$ inch high in the body of the letter and the first row of letters is $\frac{9}{16}$ inch above the top line of the numerals. The five last letters of the alphabet are even with the top line that limits the height of the numerals.

**7.** The long letters of the lower case extend $\frac{1}{2}$ inch above and below the bodies of the letters, and the space from the top of the long letters and the first line of capitals above them is $\frac{5}{16}$ inch. The capitals are 1 inch high and $\frac{3}{4}$ inch between each line. Draw the capital letters, as shown on this

ABCDEFGHIJKL
MNOPQRSTUV
WXYZ &
abcdefghijklmnopqrsstuv
12345 wxyzz 67890

Fig. 3

plate, spacing them by the judgment of the eye and proportioning them according to the rule previously given. The lower-case letters have a $\frac{3}{32}$-inch stroke and average about five strokes in width. If the full 9 inch height of the rectangle is not filled (it may reach only $8\frac{1}{4}$ inches) the result will be satisfactory.

The tops of all the long letters are finished with a fine line and curved, as are also the tops of such small letters as i, m, and n. The letter f is reduced to a fine line and finished with a ball similar to the top of the letter c, the fine line appearing above the ball again as though a continuation of its outline. The bottom of the letter has an oval form, finishing with a small ball similar to the bottom of the letter g. Where the letters f f occur in the middle of the word, the first reaches only to the bottom line of the regular letters and is given a slight curve and cut-off at the bottom, in the same manner as the letter p in this alphabet. The second letter f is then drawn as the one on the plate, its curved lower portion extending under the first one and the cross-line, or horizontal fine line, made continuous with the two letters, as shown in Fig. 4.

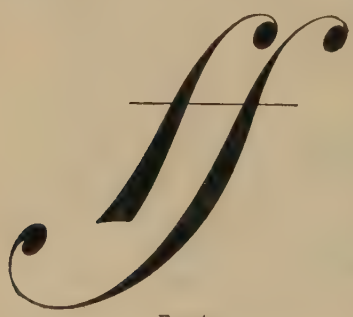

Fig. 4

The letters j and y are finished with a loop below the line, as in the ordinary script, the sizes of the loops varying slightly, according to the letter adjacent to them. The p and q are carried below the line with a full width of stroke, which is finished horizontally, though on the q the fine line is returned to the lettering line to distinguish it from the g. Either of the two forms of s and z shown in this plate is admissible in ordinary Italic lettering. The first form of the letter s is the one usually made where there is much lettering to be done, as its form is simpler and it can be made quicker. The same rule applies to the second form of the letter z. Where two s's occur at the end of a word, the first form is used for both, and the first s is made a trifle smaller, its top reaching only to the

top of the line of letters. The second, however, reaches above the line, as shown.

**8. A Free, Decorative, Italic Alphabet.**—The advantage offered to the letterer by the Italic letters is that they may be altered and adapted in many artistic ways to suit special classes of work. Thus a freedom is secured that the formal upright Roman letters cannot always give. Such a free Italic upper-case alphabet is shown in Fig. 5, and a lower-case alphabet in Fig. 6.

In this alphabet the freedom is apparent. The letters appear to be written with free strokes of the pen, as one would execute ordinary handwriting. As a matter of fact, the expert letterer does so execute them with the broad pen or the flat brush. The angle of slant has been exaggerated so as to be practically that of handwriting. This form of Italic is not only free in formation, but decorative in line, for absolutely straight strokes have been softened off as much as possible.

**9. An Italic Script Alphabet.**—A form of lettering so closely allied to the Roman Italic lettering as to demand a treatment here is script lettering. This is so called because it is based upon ordinary handwriting, and is an ornamental form of handwriting. When first designed, and when used quite widely, in the Georgian period in England, and in France it was used for incised inscriptions carved in wood and in stone.

An alphabet of script lettering is shown in Fig. 7, in which the decorative character of this letter is apparent. Manifestly there can be no standardization of such lettering for the personal taste of individual letterers will result in the designing of different forms, varying in degree as widely as individual forms of handwriting. However, the script lettering shown in Fig. 7 is a good example of such decorative lettering, and will be valuable for reference when the student has occasion to use such lettering.

**10. Handwriting Script Alphabet.**—The term *script*, in its broadest and earliest application, included all styles of writing and printing, but custom has reduced the application

ABCDEFG
HIJKLMN
OPQRSTU
VWXYZ

Fig. 5

a b c d e f g h
i j k l m n o
p q r s t u v
w x y z

Fig. 6

of the term simply to that form of writing executed with the pen, which was formerly called *Pen Text* or *Text Hand*. The reduction to its present classification was caused by the classifying of the other styles and leaving the term script to the pen text, rather than by setting aside the pen text under the name of script, as was done with certain forms of early alphabets, such as the Gothic and Church Text. The earliest form of pen text was very simple in its construction, but it gradually grew complicated with the desire for elaborate lettering.

About the middle of the 19th century, the form of alphabet shown in Fig. 8 was originated by Spencer, and gave to the world an entirely new and artistic form of text hand. This is the form that is used almost exclusively by the letterer and sign painter, and for all practical purposes where a shaded letter and accurate form is desired. In drawing this alphabet, all letters should be outlined in pencil, the strokes of the upper-case and lower-case letters being formed of two individual lines. These outlines should then be inked in with a pen and the wide parts filled in with a small red sable brush. Attention must be given not only to the formation of the curved fine lines and strokes, but also to the location and finish of these curves. When the letters are inked, it is of more importance to secure the proper position for each line than to be able to form the curves with evenness and perfection. Bear in mind that in executing this alphabet the letters are not to be written; it is not expected that any one of the strokes or curves made with a clean, even sweep of the hand will be perfect, but, on the contrary, every detail of every letter must be carefully located and drawn, in order that the finished characters may be reproductions of the ones in Fig. 8.

**11.** In laying out the alphabet make the bottom line of the numerals $\frac{1}{4}$ inch above the lower border line of the $15'' \times 9''$ rectangle. Draw lines limiting the top of the numerals $\frac{3}{4}$ inch above the lower one; leave a space of $\frac{5}{8}$ inch between the tops of the numerals and the bottom of the lower-case letters, and draw the lower-case letters $\frac{7}{16}$ inch high. The loops of the lower-case letters, such as the g or h, extend $\frac{5}{8}$ inch below and

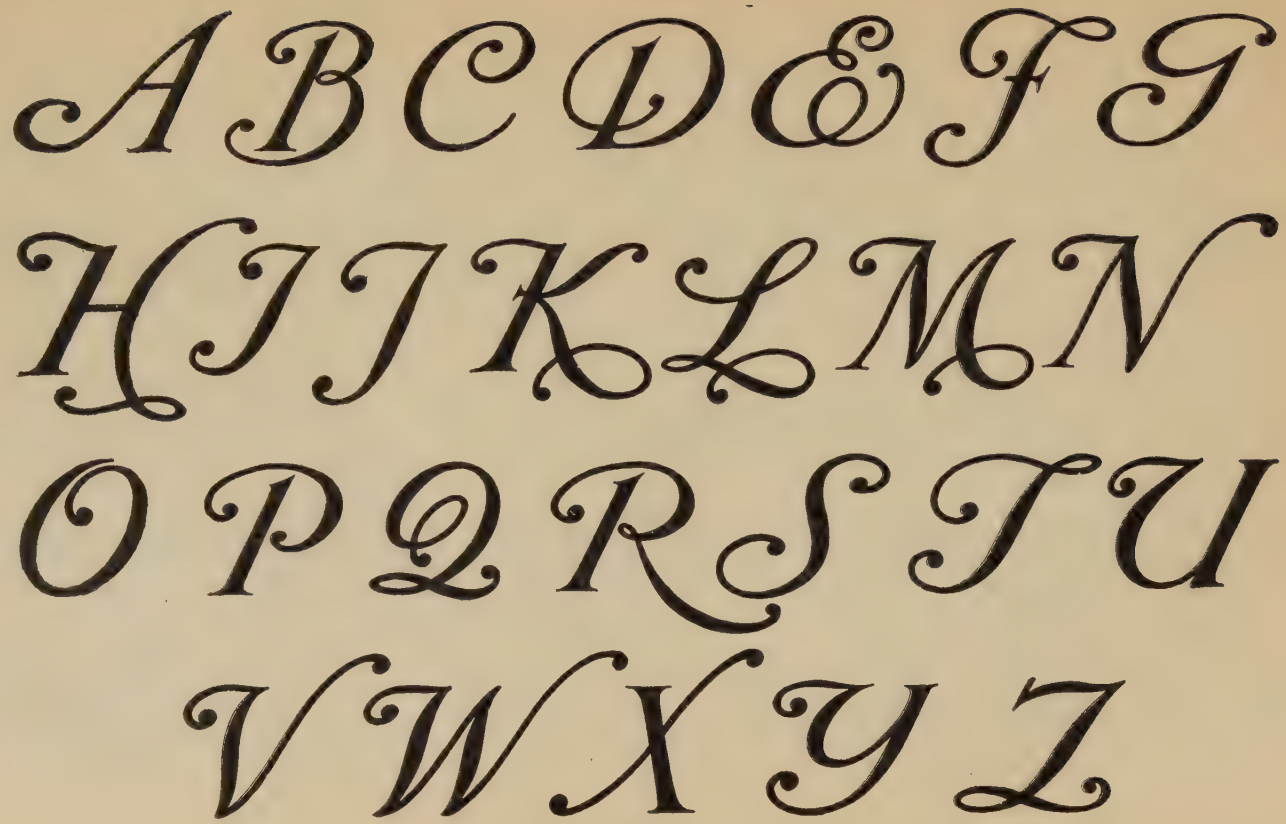


Fig. 7

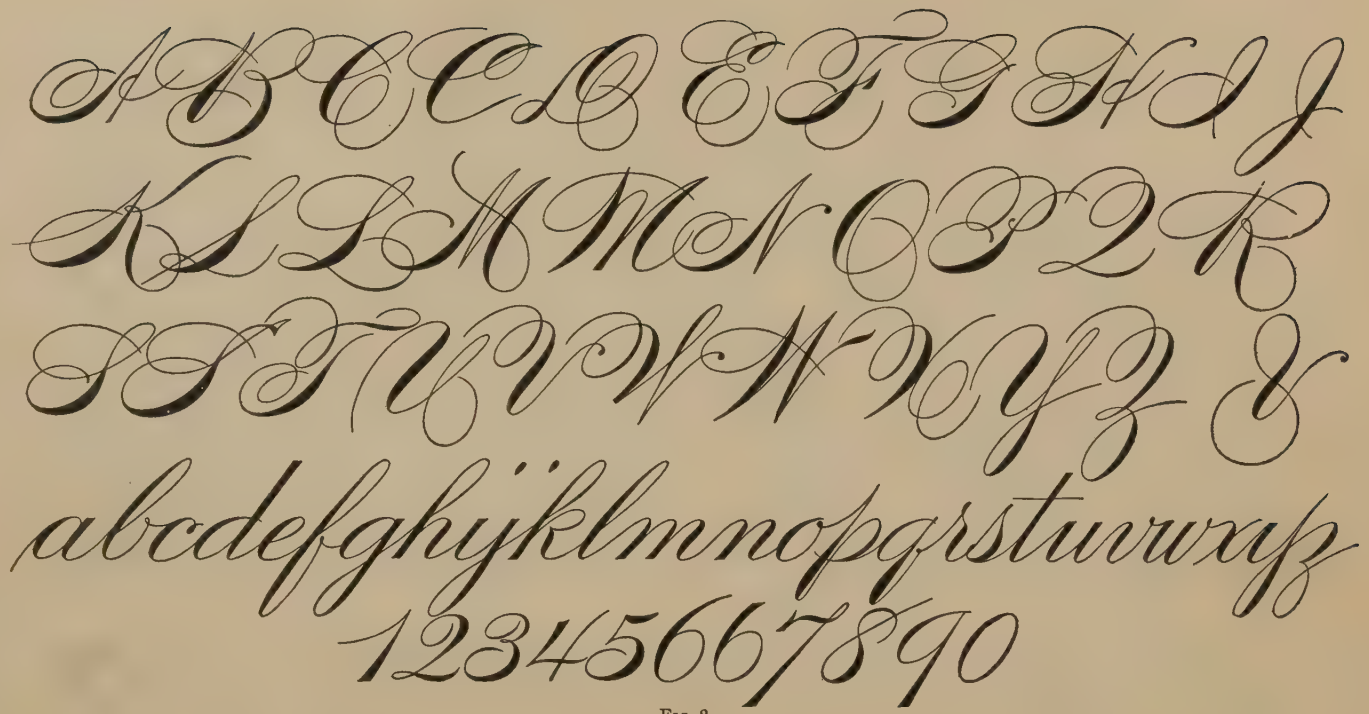
ABCDEFGHIJ
KLMNOPQR
STUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890

Fig. 8

$\frac{11}{16}$ inch above the lettering lines. Between the top of the long letters and the bottom of the capitals leave $\frac{1}{2}$ inch. Upper-case letters are 1 inch high—the spaces between the rows, $\frac{5}{8}$ inch. This arrangement will about fill the 9-inch height.

It will be practically impossible to give any idea of the exact location of each letter on the sheet, for the drawing of this alphabet. Judgment of the eye in comparison with the illustration and close attention to the details of the copy are the only guides that can be depended on for the completion of the details. Bear in mind that the slant, or inclination, of the letters here is 35°, and in such strokes as those of the lower-case letters this angle can be easily kept; but the stroke that governs the capitals cannot be so easily determined. In Fig. 9 is shown a main stroke, such as forms the body of the letters F, L, N, etc., and its relative position to the 35° inclination line of the letter. The line of the angle is tangent to the stroke at the point where the shading begins, and passes through the shaded stroke on the bottom line. The divergence of the stroke from the line of inclination of the letter is the same in its upper and lower portions.

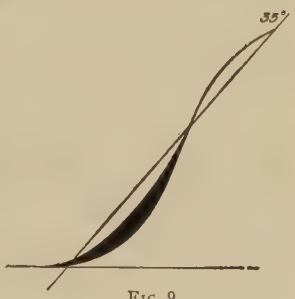

Fig. 9

**12.** The drawing of these letters by means of inclined-angle lines will be found absolutely necessary at first in order to secure satisfactory results, but as the eye becomes trained this angle can be readily judged with great accuracy and the work executed entirely freehand. The stroke of the lower-case letters is $\frac{1}{16}$ inch, and that of the capitals $\frac{3}{32}$ inch. The shaded stroke of the capitals should, in such letters as have the stroke shown in the A and L, be below the center of the letter, the maximum width of the stroke being at a point one stroke above the bottom line. While it is necessary to avoid the shading of all fine lines, there are cases, as in the letter E, where two shades are necessary in order to bal-

ance the letter and give it a more graceful appearance; but the shaded portion of a letter always represents the downward stroke of a pen or brush, and the shading of any of the upward fine lines would be in opposition to the characteristic formation of the letters. Every stroke of these letters is based on a combination of the crescent and cyma. In the lower-case letters, the maximum thickness of the stroke of a, d, g, o, and q is above the center of the letter. In some alphabets, the tops of the letters formed similar to the a have their fine lines carried above the top line, as shown in Fig. 10, in which case the maximum width of the crescent stroke is above the center of the letter, and the general effect of the letter is oval. The points at the top of the r and s, and also the upper part of the loop of the k, extend above the top line. In executing the lower-case letters of the script in sign writing, one of the most difficult details is the joining of the fine lines and strokes in such letters as a, n, u, etc.

Fig. 10

**13.** In Fig. 11, the stroke of the letter is shown to be practically a straight line until it nears the top or bottom lines at the left or right, as shown at *a*, *a*, when it commences to curve and at the same time to diminish to a fine line, which finishes the top or bottom of the stroke. This stroke and its accompanying fine lines will be found to exist in the letters a, d, etc. In Fig. 11, the left stroke is practically the reverse of the letter i, while the wide stroke is the other characteristic stroke that extends through the entire lower case. The dotted line through the center of the letter shows that the top and bottom of the stroke are duplicates one of the other, and that the fine line, where it curves to join the vertical stroke, joins it in exactly the center of the letter. Comparison of this detail with the letters h, m, n, etc. will show its application to the lower-case alphabet. The

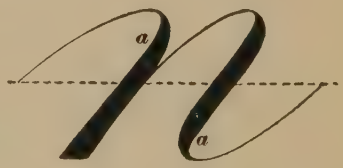


Fig. 11

fine line should never intersect a stroke at a point above or below the center of the letter.

**14.** The two forms of strokes used in some of the capital letters are shown in the letters A and B. There are no rules governing which of these forms shall be used in the letters P, B, and R, under different conditions, this being left entirely to the taste of the letterer. The A stroke is used in P on this plate. The stroke shown in the letter A takes up a trifle less room than the one used in the B, and on that account is sometimes to be preferred.

**15.** Another variation of the capital letters, practiced by many expert letterers, is shown in Fig. 12, wherein the lower part of the C is carried below the line and the first lower-case letter of the word is inserted somewhat within the letter. This treatment is applicable to the letters C, E, K, L, and R, and may be used in some places where the space is limited and the writing must be condensed, or to give an inscription a more graceful and freehand appearance.

Fig. 12

**16.** Particular attention must be paid to the spacing of the inclined lines in the lower case. As said before, the proportions of strokes cannot well be given, but the horizontal width of most of the letters on a line through their centers will make them equal in this dimension to their height, with the exceptions of the letters pointed out in other alphabets. Careful observation of this, and the inclination of the letter at an angle of 35°, will prevent trouble in finishing the work. A simple method of laying off the letters at the required angle is to make a small triangle of cardboard, one angle of which shall be 35°; this may be done by taking a square card, and

from one of its corners measuring off a distance of 4 inches; at right angles to this, measure off a distance of $2\frac{3}{4}$ inches, and join the points so sought with a line on which the cardboard may afterwards be cut. The two angles opposite the long and short sides adjacent to the right angle will then measure 55° and 35°, respectively.

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## TEXT LETTER STYLES

**17. General Characteristics of Text Style.**—As has already been pointed out, the Text style of lettering may be said to include those general classes of letters known variously as Old English, Church Text, Uncial (Gothic), Roundwriting, and many others, all based on the style of letter originally used on old hand-lettered parchments and manuscripts. The chief characteristic is heavy black vertical strokes, close together, joined by fine horizontal or angular strokes. The general name *Blackletter* at one time covered this class of letter, the reason for the name being very apparent. When such lettering was used parchment for the hand-lettered manuscripts was rare and scarce; so the letterer condensed his letters and made heavy down strokes, thus getting a great many more words and sentences on his sheet. Because so used for the text of these manuscripts, we get the general word Text as a name for these styles.

**18. Brush-Stroke Basis.**—Much of the old Text lettering was done with a broad stylus, or reed pen, of the same character as a broad stub pen, and therefore the modern forms of the Text style can also be made with a broad pen or a flat chisel-edge, one-stroke brush. If so made, the general position of the hand when holding the pen or the brush is practically the same as in brush position No. 1, previously explained, with which the vertical strokes of the Gothic and the Roman, and also the "down" inclined strokes of the Italic were made. The only change is that of the position of the brush itself, which is slightly rolled between the thumb and fingers so that the upper "flat" side faces the upper left-hand

ABCDEFGHIJKL
MNOPQRSTUV
WXYZ &

abcdefghijklmnopqrs
tuvwxyz

Fig. 13

corner and the lower "flat" side the lower right-hand corner of the sheet, the chisel edge of the brush thus making a line of 45° with the horizontal.

While a properly drawn Text letter should have the appearance of having been formed with a brush-stroke basis, this is not always actually done. Sometimes conditions and sizes of lettered work are such as to require the letters to be carefully drawn and outlined with a fine brush and then filled in.

**19. A Standard Form of Old English Alphabet.** There is great diversity in the designing of the modern forms of the Old English; some varieties of it are long, narrow, and graceful, with light lines; other forms are widely extended, with heavy shade lines. Further, the antique style of the Old English was quite different from the present-day form, in that it was overly ornamented in the case of the terminals, and therefore would not be very legible to a modern reader.

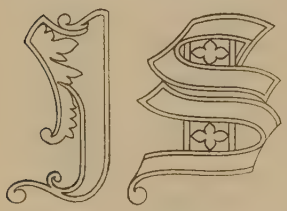

Fig. 14

In Fig. 13 is shown a standard modern form of Old English, and, although it will not be drawn as a plate, it seems advisable to go into considerable detail in describing it. It is possible to give approximate proportions of each letter in terms of its stroke. The present form of the letter adheres more closely in outline to the letter characters we are in the habit of seeing in our every-day reading matter, and therefore it is much more legible than the antique style. In Fig. 14 are shown two letters, I and S, partaking of the characteristics of the original Old English style. The comparison of these styles with the I and S in Fig. 13 will show scarcely sufficient resemblance to identify the characters shown in the figure as being the parent letters of this style. The principal application of the Old English letter is in ecclesiastical decorating and engrossing. Occasionally, the letter is used singly, as in an initial letter, or illuminated capital. The description is for an alphabet laid out within the usual 15″×9″ rectangle on a 20″×15″ sheet. Enlargements may be made as explained in Art. **1.**

**20.** The line governing the lower part of the body of the lower-case letters is $\frac{5}{16}$ inch above the lower border line of the $15'' \times 9''$ rectangle; the lower-case letters are $\frac{11}{16}$ inch high, with a space of $\frac{9}{16}$ inch between them. The strokes of the letters extend, in some cases, $\frac{5}{16}$ inch above or below the lettering lines, as indicated. Between the top of the lower-case letters and the bottom of the lower row of capitals leave a space of 1 inch. Make the capitals 1 inch high, and a space of $\frac{1}{2}$ inch between each line. The characteristic features of the alphabet consist of a number of cymas, half cymas, and crescent-shaped strokes. The straight strokes, where used, usually terminate at one or both ends with a spur on each side about $\frac{1}{2}$ stroke above the bottom line. The letters bear approximately the same proportion of width to height as did the Full Block letters, with the many variations necessary on account of their irregular form. The stroke of this letter is $\frac{3}{16}$ inch, though it is not uniform in all parts, the crescent strokes in many of the letters being $\frac{1}{16}$ inch wider. Where two cymas are adjacent, or a cyma stands near the vertical stroke, one of the cymas is usually made $\frac{1}{2}$ stroke wide at the thickest part; also, where a vertical stroke curves on the inside of the letter, as in the C, T, and U, the vertical stroke is a trifle less and the curved stroke is a trifle more in width than the full stroke.

**21.** In proportioning the letter A, draw the fine line from a point on the lower line $2\frac{1}{2}$ strokes to the right of the left-hand border to a point $5\frac{1}{3}$ strokes to the right on the top line. Then make the letter 5 strokes wide on the bottom line, and draw the fine horizontal line $2\frac{1}{4}$ strokes above the bottom; the heavy horizontal line being $\frac{1}{2}$ stroke in width, is drawn the thickness of the fine line below. The half cyma on the bottom of the fine line is $2\frac{1}{3}$ strokes in length, measured from its point on the line, and the return of its fine line after curving 2 strokes below is directly under the point of the letter. The letter B is $4\frac{1}{2}$ strokes in width to the outside of the cyma, exclusive of the spurs. The cyma, in its upper left-hand corner, is $3\frac{1}{2}$ strokes in length, and its right-hand point is over the

center of the fine lines on the interior of the letter. The right stroke of the B, where it joins the curved fine line, is thinned down to $\frac{2}{3}$ stroke in width, and the upper stroke at this point curves around suddenly to form the fine line, terminating in a small ball. The crescent shape of the letter C is $5\frac{2}{3}$ strokes wide from the point to its left-hand side, the upper end extending $3\frac{1}{2}$ strokes to the right, and stopping over the center of the interior of the letter, the vertical stroke being $2\frac{2}{3}$ strokes long and terminating with a half cyma, which measures $1\frac{1}{2}$ strokes on the top line. The fine line joining the vertical stroke of the cyma and the bevel on the bottom of the vertical stroke, as well as all the diagonal lines at the ends of the letters in this alphabet, except as otherwise pointed out, inclines at an angle of 30°, but the line is not straight and always curves toward the interior of the letter. The letter D is $5\frac{1}{3}$ strokes in width to the outside of the spur of the cyma. The right vertical stroke and the top horizontal stroke are joined together at the angle by a sharp curve. The two fine lines in the center of the letter are $\frac{1}{4}$ stroke apart and $\frac{1}{4}$ stroke from the cyma. The letter E is composed entirely of cymas and half cymas. The space between the fine line and the first cyma of the letter is 1 stroke, between the fine line and the second cyma is $\frac{1}{3}$ stroke, and between the right-hand fine line and the projecting end of the top of the letter is 2 strokes, which is directly over the half cyma on the bottom of the line, exclusive of fine-line projection; the middle half cyma projects from the fine line $1\frac{2}{3}$ strokes. The F is drawn similar to the B, except that its middle stroke is finished like the E and its top stroke like the C. The G also resembles the C strongly, being precisely the same as that letter, with the exception of the right stroke, which is carried around and finished, as shown, coming to a point 3 strokes above the lower line; the lower corresponding point is 1 stroke above.

**22.** From the vertical stroke of the letter H to its fine line is $1\frac{2}{3}$ strokes, from the vertical stroke to the cyma is 2 strokes, and from the vertical line to the outside of the second cyma, exclusive of the spurs, is $3\frac{1}{2}$ strokes. The horizontal line of

the H is $\frac{3}{4}$ stroke in width, and its top is 2 strokes from the top line. The letters I and J are similar to E in their upright cymas, the difference being in the position of the heavy and light cymas, which are reversed. These letters, as the H, terminate on the top line where they are joined to the fine lines. The single fine line on the letter J is $\frac{1}{3}$ stroke to the right of the main cyma, which terminates in a heavy cyma at the bottom of the letter. The letter K is developed from the letter I, the slanting fine line leaving the vertical fine line of the letter at a point 2 strokes above the lower line, and intersecting the top line at a point $2\frac{2}{3}$ strokes to the right of the fine line. The lower heavy stroke intersects the fine line at a point 1 stroke from the first double fine line. The letter L is similar to the letter E, with the middle stroke left out and with the vertical cymas reversed, the heavy one being to the right. The left part of the letter M is similar to the letter I, and its middle and right portions consist of two vertical strokes, separated by a space of $1\frac{1}{4}$ strokes and $1\frac{1}{4}$ strokes from the heavy cyma. The fine lines within the letter are $\frac{1}{4}$ stroke apart and $\frac{1}{4}$ stroke away from the vertical cyma.

**23.** The letter N is $3\frac{2}{3}$ strokes wide between its fine lines, the slanting stroke intersecting with the left fine line 1 stroke below the top. The letters O and Q are identical in every part, except as regards the tail of the latter. The left crescent-shaped stroke forms a semiellipse on its inside, and its outside is 3 strokes from the nearest inside fine line. The other side of the letter extends $2\frac{1}{3}$ strokes beyond this fine line, and the inside vertical stroke is midway between the fine line and the crescent stroke of the letter. The letter P is similar in construction to the letter L, its main cyma being carried nearly to the top line and its right stroke carried $\frac{1}{4}$ stroke above the line and to the right sufficiently to make the letter $4\frac{2}{3}$ strokes wide. The vertical fine line of the letter falls from the point of intersection of the cyma and the right stroke. The left half of the R is similar to the I, though a trifle shorter; the upper right stroke is similar to that of the B, though care must be taken to keep the tail of this letter vertical and not confuse

it with the slanting stroke of the K, although they may appear somewhat similar. In drawing S, the point at the lower portion of the letter, where the half cyma joins the fine line from the full cyma above, is exactly midway between the convex curves of the cymas forming the body of the letter. The half cyma extends $3\frac{1}{3}$ strokes to the left of this point. The right cyma extends $2\frac{1}{2}$ strokes to the right of this point, and its greatest convexity is $2\frac{1}{2}$ strokes above the bottom line. The left cyma reaches its greatest convexity $1\frac{1}{2}$ strokes below the top line. The space between the cymas is $\frac{1}{4}$ stroke, the right one being a trifle less and the left one a trifle more than $\frac{3}{4}$ stroke in width. The cyma at the top of the letter T is 5 strokes long; the inside vertical fine line is $1\frac{1}{4}$ strokes from its right-hand end. The inside vertical stroke is $\frac{2}{3}$ stroke from the fine line and also 1 stroke from the crescent-shaped curve that forms the body of the letter, the right finish of this curve being directly under the end of the horizontal cyma at the top.

**24.** The crescent spur at the end of the letter U is somewhat distorted in shape, in order to admit the insertion of the interior stroke, which is 3 strokes long and $\frac{3}{4}$ stroke from the crescent. The letter is finished on the right side with a vertical stroke, as shown, the entire width of the letter being $4\frac{2}{3}$ strokes. The vertical strokes of the V make the letter 2 strokes wide inside, the point on the top line of the letter being on a line with the inside of the right vertical stroke. The extreme right and the extreme left strokes of the W are but slight modifications of the right and left strokes of the V. The middle stroke, however, is a plain straight stroke terminating as shown. In the letter X the space between the diagonal stroke and diagonal fine line, if both were carried through to the lettering lines, would be $2\frac{2}{3}$ strokes on the top and $3\frac{2}{3}$ strokes on the bottom. The intersection of the stroke and fine line is $1\frac{3}{4}$ strokes below the top and $2\frac{2}{3}$ strokes above the bottom. The cross-bar of the X is $3\frac{1}{3}$ strokes long. The intersection of the fine line and vertical stroke of the Y is 3 strokes above the bottom line, and the width of the letter on the top line, if the fine line were carried through, would be

ABCDEFGHIJK
LMNOPQRST
UVWXYZ
abcdefghijklmnopqr
stuvwxyz

Fig. 15

4 strokes, the vertical stroke being in the center of this width. The strokes of the Z are modifications of similar strokes existing in the S, the half cyma at the bottom being $4\frac{1}{2}$ strokes long in the bottom line, the diagonal cyma being drawn to finish with the former almost tangent at a point $1\frac{1}{3}$ strokes from its left-hand end. The cyma on the top line does not reach to the left limits of the letter within 1 stroke, but is 3 strokes long, as it stops to the right side within $\frac{1}{2}$ stroke of a vertical line drawn through the center of the ball and the end of the lower half cyma. The diagonal strokes of the character & incline at an angle of about 35°, the two upper strokes being 1 stroke apart, and the two lower strokes $1\frac{1}{2}$ strokes apart. The diagonal strokes can be gauged by the eye and the character drawn in, as shown.

**25.** In drawing the lower-case letters, the interior space of all the enclosed letters is 2 strokes; the strokes of the small letters are $\frac{1}{8}$ inch in width. In designing the small letters, draw all the vertical strokes first; then the diagonal fine lines that form the enclosures at the top and bottom of the letter are drawn at an angle of 30°. The spurs at the tops and bottoms of the vertical strokes are similar to those on the large letters and on the long strokes extending above or below the line. These spurs project $\frac{3}{4}$ stroke to the right and left of all the vertical strokes, finishing on the top and bottom lines, with the exception of the right-hand strokes of the m and n, which terminate with a curve. The vertical stroke of the j is carried $2\frac{1}{2}$ strokes below the line and is beveled off to the left in a curved stroke at an angle of 60° and terminates in a short and abrupt semicyma. A little study of this alphabet will show that there is a great similarity in the construction of all the letters of the lower-case alphabet. It is essentially a straight-line alphabet, there being only sufficient curved strokes to emphasize the characteristics of certain given letters.

**26.** In drawing this alphabet, give particular attention to the proportioning of the spacing of the letters as well as to the drawing of the letters themselves. Owing to their irregularity in outline, no definite rules can be given as to the

ABCDEFGHI
JKLMNOPQR
STUVWXYZ &
abcdefghijklmnopq
rstuvwxyz English

Fig. 16

location of each individual letter, and as the alphabet is a difficult one and likely to require considerable practice before it can be satisfactorily done, each letter should be drawn on a separate piece of paper until you are familiar with it, and then redrawn carefully after its proper spacing has been located on the drawing paper. The first line of letters once properly spaced, the second and the third line can be located according to the relative position of their letters with those of the line above. It is not required that exactly the same proportion and spacing given in the original alphabet be maintained, but whatever spacing is adopted must be uniform, so that the letters will not appear crowded in one part of the sheet nor spread apart in another, and that the spacing between the two ends of each line of letters and the vertical border lines shall be uniform.

**27. A Simplified Old English Alphabet.**—There has been presented in considerable detail a description of the drawing and proportioning to stroke-widths, of the standard Old English alphabet—one of the best known and most frequently used of the Text style of lettering. When once the proportions and forms of the letters of this standard style are understood, the student can then simplify them so as to be more suitable for one-stroke work.

Such a simplified Old English alphabet, upper case and lower case, is shown in Fig. 15. The student will have no difficulty in laying it out, within the $15'' \times 9''$ rectangle on the usual $20'' \times 15''$ sheet. Therefore, no detailed directions and dimensions for doing so need be given. A careful comparison, letter for letter, of this alphabet with the standard one shown in Fig. 13, will show the places where simplifying of forms has been done. Note also that the alphabet in Fig. 15 is a condensed form of the Old English, and therefore more serviceable in many respects than the more rounded form shown in Fig. 13.

Most of the forms of letters shown in Fig. 15 can be readily formed by strokes of the flat brush (or broad pen), the thin lines of the terminals being put in with the point, or edge, of the brush.

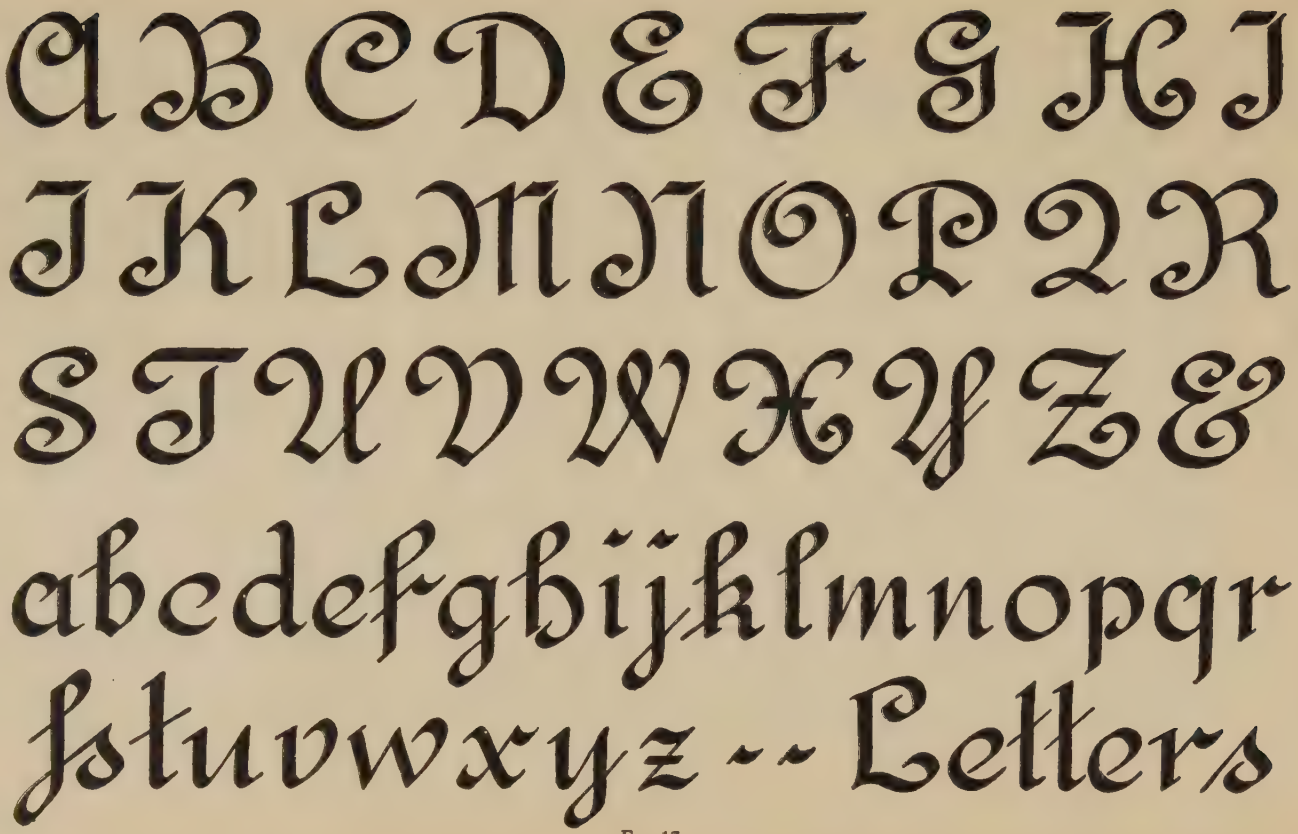
ABCDEFGHI
JKLMNOPQR
STUVWXYZ&
abcdefghijklmnopqr
stuvwxyz -- Letters

Fig. 17

**28. A One-Stroke Old English Alphabet.**—In modern practical work for cards, signs, bulletins, etc., an Old English alphabet is wanted that can be made quickly, smoothly, and accurately by the flat-stroke, or one-stroke, method with the flat brush or broad pen. Such an alphabet is illustrated in Fig. 16, and it is very evident that all the forms can be made directly with single strokes of the broad brush or pen. The upper-case letters will be about $1\frac{3}{8}$ inches tall, the lower-case about $\frac{7}{8}$ inch.

No detailed directions and dimensions need be given for laying out this alphabet on a $20'' \times 15''$ sheet, for a procedure similar to that used in the case of the Gothic and Roman letters may be used. The form of each individual letter in Fig. 16, however, should be carefully studied, and it should then be practiced repeatedly, until the student has made the entire alphabet—upper-and lower-case—a number of times.

**29. A Roundwriting Form of Text Letter.**—Fig. 17 shows what is known as the Roundwriting form of Text letter. It was originally designed to be executed by a reed pen or broad flat pen, for the lettering of diplomas, documents, certificates, etc., where lettering resembling handwriting, but of a firmer and more standardized character, was wanted. The use of this style of lettering has spread beyond its original, immediate, purpose, however, and now this Roundwriting form of Text is employed by card and sign letterers for certain special purposes.

A careful study of the forms of the upper-case and the lower-case letters will reveal the fact that all the letters can easily be made by the flat brush or the pen being held so that the flat sides face the upper left and lower right corners, respectively, of the paper, the "chisel edge" forming an oblique line at 45° with the horizontal.

**30. The Uncial (Gothic) Form of Text.**—A style of letter that comes appropriately in the classification of the Text alphabets is that shown in Fig. 18. This is correctly known as the Uncial Gothic, the term Gothic being correctly applied historically to this form of letter. It has been previously

ABCDEFGHIJ
KLMNOPQRST
UVWXYZ
1234567890
abcdefghijklmnopqrstuvwxyz

Fig. 18

pointed out that the very severe bold letters of almost block-like formation that are called Gothic by commercial letterers, and that we have so classified in a former Section, are not really Gothic. The forms of the letters shown in Fig. 18, with their arched effects, ogee curves, and heavy down strokes, harmonize fully with the Gothic style of architecture and ornament.

While the alphabet shown in Fig. 18 would not be used for the ordinary run of lettered work, yet this style is frequently used for special cards, bulletins, and signs, where high-grade artistic effects are desired for advertising work, trade-names, firm names, etc. It will be found to be a useful letter.

There is no need to present detailed directions and dimensions for laying out this alphabet on a 20″×15″ sheet of drawing paper, or at any other size. The student who has had the practice so far of laying out and executing the various alphabets of the Gothic (so-called), the Roman, and the Italic alphabets—and particularly the Old English alphabets—will have no trouble in drawing and spacing the letters of this Uncial (Gothic) alphabet.

**31. A Simplified Uncial (Gothic) Alphabet.**—It would obviously be difficult to execute the letters of the alphabet shown in Fig. 18 with a flat brush or pen, and in the one-stroke method. Therefore, a simplified, and perhaps more readable, form of the Uncial (Gothic) is shown in Fig. 19.

A comparison, letter for letter, of the simplified forms in Fig. 19, with the standard ones in Fig. 18, will reveal just how each upper-case and each lower case letter was simplified. It will also show that, while the alphabet of Fig. 18 could not be made by the one-stroke method but would require careful touching up with several kinds of brushes, that of Fig. 19 could readily be formed with strokes of the broad, flat brush or wide pen.

No difficulty will be experienced in laying out this alphabet on a 20″×15″ sheet, or at any other size, by a student who has had the practice of laying out letters of other alphabets so far.

ABCDEFGHIJ
KLMNOPQR
STUVWXYZ
abcdefghijklm
nopqrstuvwxyz

Fig. 19

**32. Shippers' Box Marking.**—The style of lettering entitled Shippers' Box Marking, shown in Fig. 20, is used largely by shipping clerks for marking packages and boxes, and is executed almost entirely with a brush. Occasionally, for some purposes, the same letter is used on drawings or price tickets, where a similar letter is designed with a pen. The stroke of the letter is the natural swell made by the drawing of the brush as it is pressed down on the marked surface, charged with the marking fluid.

**33.** Two styles of brush are used for the marking of boxes. One, a soft camel's-hair brush with short hair, for marking the planed wood and smooth surfaces, while for rough wood and other irregular surfaces, a long-hair bristle brush is used. These brushes, when not in use, are usually allowed to stand in the marking pot, but in such a manner as not to rest on their points. In executing this alphabet, make the lower-case letters $\frac{5}{8}$ inch high, and $\frac{9}{16}$ inch above the lower line of rectangle, leaving a space of $1\frac{1}{16}$ inches between the tops of the lower-case letters and the under side of the numerals and last letters of the alphabet. Draw the numerals $\frac{7}{8}$ inch high, and the capital letters $1\frac{1}{8}$ inches high. The space between the lines of capital letters is $\frac{7}{8}$ inch. Although there is no specific proportion for the width of these letters, the capitals average about 1 inch in width, and the lower-case letters about $\frac{1}{2}$ inch.

**34.** The majority of the letters of the alphabet have for the right side of the stroke a straight line, the exceptions being in the J, where the straight line is on the left of the stroke, and in the M, N, V, and W, where both sides of the stroke are curves. In the S, the stroke is a compound curve on both sides, and in the Z, a straight bar, as in the Roman. In drawing these letters with the brush, the stroke is almost invariably drawn first, inclining at an angle of about 30°. The fine lines are then put in place with the point of the brush, and afterwards the spurs on such letters as they are required. The line drawn for the top of these letters is put there as a guide to determine their relative height, and seldom forms an essential outline for the letter, as the experi-

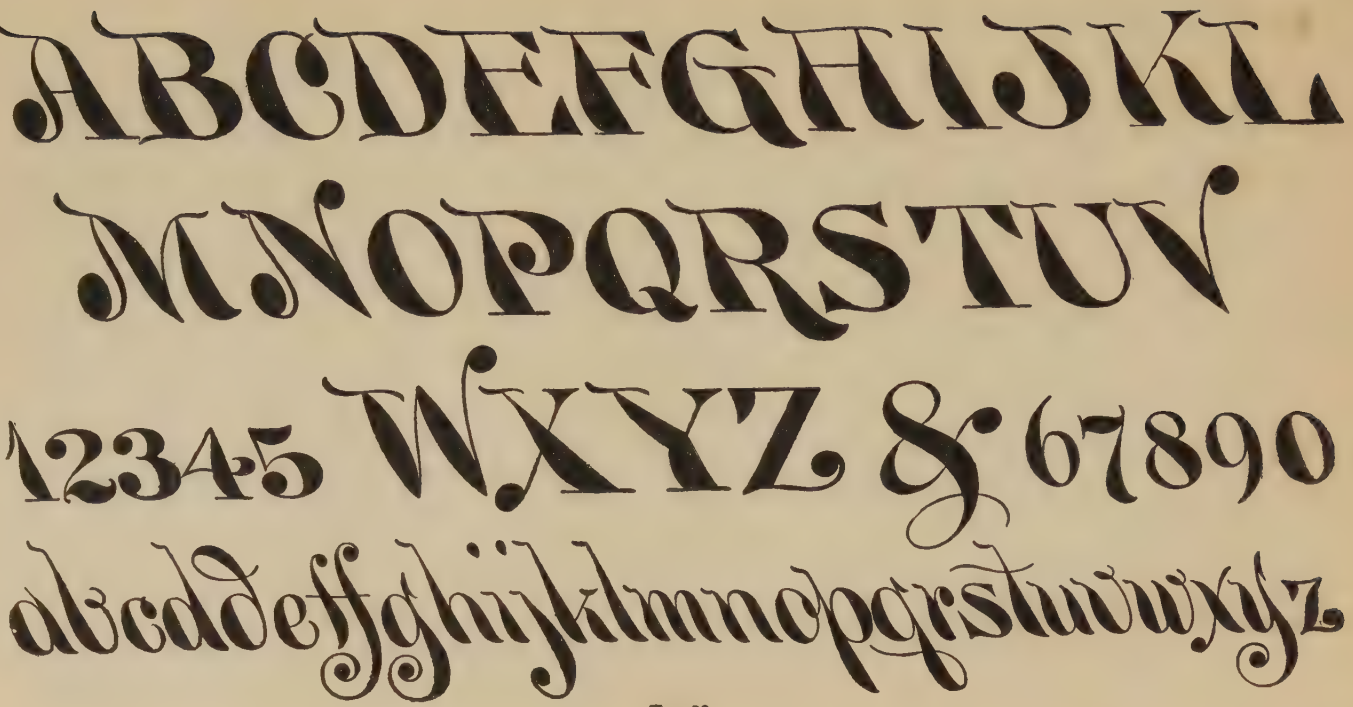
ABCDEFGHIJKL
MNOPQRSTUV
12345 WXYZ & 67890
abcddeffghijklmnopqrstuvwxyz

Fig. 20

enced letterer never has lines to govern the heights of his letters and must mark each by eye measurement and comparison with the previous one. On this account, many eccentricities are permissible in this style of letter. The carrying of the stroke of the G and the tail of the R below the line is a characteristic feature peculiar to this style, adding to its graceful and freehand effect. The heaviest part of the stroke of the letters is quite wide, though the middle stroke of the M, the left stroke of the V, and the straight stroke of the Z, are not so wide. The tops of the letters are in but few cases finished with a straight fine line, as the compound curve used in its place tends more to give an appearance of uniformity, and at the same time hides any errors in the alinement. The spurs on such letters as E, F, L, etc. are curved on the inside, within the letter, opposite to the angle at which the curve exists in the regular Roman letter. The peculiar shape of the spurs on the end of the middle fine line of the E and F is due to the fact that they are made with one stroke of the brush. The stroke of the letter S is peculiar to itself, being a compound curve made with one stroke of the brush and the first stroke of the letter made, the fine lines being afterwards applied to its top and bottom, each in a separate stroke. The heavy stroke of the letters O and Q is on the left side, and though the right side is heavier than the fine line, it is usually made about half as heavy as the stroke. In making the letter A, the shaded fine line is made in the same manner as the first line of the M and N, somewhat resembling the J.

**35.** The long strokes of the lower-case letters, as they extend above the line, are given a slight curve to the left and finished with a short horizontal fine line. The bottom of the letters, however, is never finished with this fine line, in most cases being finished below the line with a scroll and ball, that of the j being somewhat similar to the lower part of the capital J, and the p and q finished plain, or with a fine-line flourish, as shown. When f f occurs in the middle of a word, the first letter reaches only to the lower line, and the other one is carried down, with a fine cross-line for both letters.

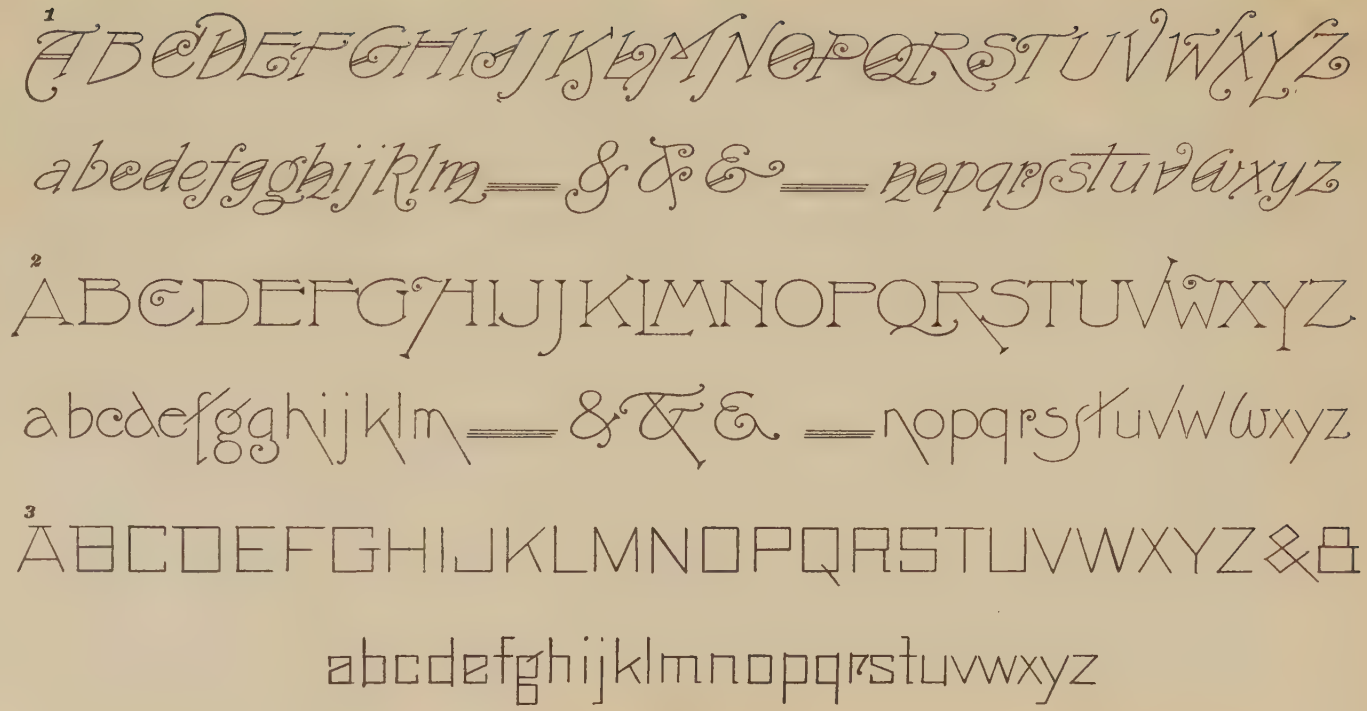


Fig. 21

At the end of a word, the letter d shown on the plate with a looped finish above the line, is sometimes used, and although the first d is often used in a similar position, the second one is never used in the middle of a word. The letter t may be crossed with a straight line, or with a compound curve as in the copy.

**36. Architects' Pen Stroke.**—Fig. 21 shows three forms of certain pen-stroke letters, upper case and lower case, used under varying circumstances, but almost exclusively for architectural drawings. The letter is constructed so that it may be easily drawn without the use of any instrument save an ordinary pen or a drafting pen. The letter should be made perfectly clear and legible, expressing its words without study necessary on the part of the observer. The letters are free from any conventional proportion, there being no rule for stroke or width of letter other than those prescribed, according to the circumstances of each case. The stroke should usually be made heavier when drawn on tracing cloth, in order to produce a clear print, but in the lettering of the details of a paper drawing the stroke can be as fine as the letterer may desire. The general proportions for the letters in alphabet No. *1* require that their width shall be four-fifths their height, while the width of alphabet No. *2* is equal to the height. In alphabet No. *3* the letters vary, the main purpose being to produce a letter by the use of the triangle and T square that can be completed in straight lines without freehand additions.

**37.** If it is desired to lay out this alphabet on the usual scale and size, lay out the lower-case letters of the bottom alphabet $\frac{1}{8}$ inch above the lower line of the rectangle. The letters are $\frac{5}{16}$ inch high, and the long letters extend $\frac{3}{16}$ inch above and $\frac{1}{4}$ inch below the lines. The bottom line of capitals corresponding to this lower case is $1\frac{3}{8}$ inches from the bottom line. The letters are $\frac{1}{2}$ inch high. The lower-case letters of alphabet No. *2* are 1 inch above these capitals, and are the same height, and extend the same distance above and below the line as do the other lower-case letters. From the second line of capitals to the lower-case letters of alphabet No. *1* is

1 inch, with a space of 1 inch between them and the capitals, and a space of $\frac{1}{2}$ inch to the title, the capitals of which are $\frac{3}{8}$ inch high. The capitals and the small letters, alphabets No. *1* and No. *2*, are the same height as those in the lower alphabet. The inclination of the letters in alphabet No. *1* is 30°.

**38.** The strokes of the letters are frequently projected beyond the limits of the normal letter, either as a scroll, such as occurs in the C and E, or as a compound curve, observed in the G and R. Wherever the scroll occurs, the end should be finished with a dot. The regular straight strokes of the letter are usually finished with a spur in the form of a short,

Fig. 22

straight line, which crosses the stroke at about an angle of 30° with the horizontal line. In some cases, the stroke of one letter is carried over to interfere with another, as may be observed in the tail of the Q, the middle stroke of the R, etc.

**39.** Occasionally, the initial letter will be extended to cover over or extend under an entire word, as shown in Fig. 22, but in the use of any such eccentricities, legibility, the chief object of the letter, must never be overlooked. While these conditions apply to all the alphabets, it is more particularly to No. *1* on this plate that we refer. Alphabet No. *2* is a modified form of the French Roman, without any distinction between the stroke and fine line. The spur should be very small, the tendency of the draftsman usually being to make it excessive. There are no spurs in the lower-case alphabet.

Alphabet No. 3 is made entirely with the T square and the triangle, and requires no freehand penciling before laying it out.

**40.** The upper and lower lines confining the letters should be drawn first, the letter A located in its proper place and drawn in ink, and then, after approximately spacing the distances, the vertical lines of the letters B, C, D, E, etc. should be drawn in ink without further instructions.

**41. Draftsmen's Styles.**—Fig. 23 shows a number of styles of lettering suitable for draftsmen. Many topographical and mechanical draftsmen, as well as civil and mechanical engineers, contend that the style and quality of lettering on a map, survey, or drawing is of little importance so long as it expresses what is intended in the parts referred to. With some, there is a feeling that extensive lettering, or even careful and accurate lettering of a map or drawing, is time wasted, and that the real effort of their work should end with the finishing of the drawing itself. This is a grievous and serious mistake; for any finished draftsman needs no further proof than the fact that the government of the United States has recognized the importance of accuracy in map lettering to such an extent as to establish certain rules that govern the lettering of each individual part of a map, a certain sized letter being used for certain objects or localities of importance, and larger and smaller letters for localities of greater or less importance. Each style of the letter is used uniformly, to indicate the character of the surface or division of the country lettered. For instance, all waterways, lakes, etc. are lettered in various sizes of Italic letter; railroads and engineering improvements are lettered in an inclined Gothic letter; cities are lettered in Roman capitals; smaller towns in capitals and lower-case letters; etc. The principal letters used in this work, as well as several other styles for draftsmen, are given here, but their specific application need not be here treated.

**42.** In drawing this alphabet, if the usual size and scale is desired, draw the bottom line of numerals $\frac{7}{16}$ inch high and

1 ABCDEFGHIJKLMNOPQR

2 ABCE STUVWXYZ

8 Backhand. Pen-Stroke Letter.

3 ABCDEFGHIJKLMNOPQR

4 ABCE STUVWXYZ

9 *Shaded Italic Script*

5 ABCDEFGHIJKLMNOPQRSTUVWXYZ-123456789

abcdefghijklmnopqrstuvwxyz 6 abcdefghijklmnopqrstuvwxyz

7 ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890

Fig. 23

resting on the lower border line of the rectangle. Between this and the letters above, is a space of $\frac{5}{8}$ inch, and the letters themselves are $\frac{9}{16}$ inch high. The lower alphabet of lower-case letters is $\frac{5}{16}$ inch below the capital letters of that alphabet, or about $\frac{1}{8}$ inch above the bottom line, and $\frac{5}{16}$ inch high.

The line of letters numbered *6* is $\frac{3}{8}$ inch above the line numbered *7*, the lower case of alphabet No. *5*, to the left, being $\frac{5}{16}$ inch high in the body of the letters, and the alphabet to the right, $\frac{5}{32}$ inch high. From the top of the former to the letters in No. *5* is $\frac{1}{2}$ inch, and the letters are $\frac{7}{16}$ inch high. Above this, a distance of $\frac{3}{8}$ inch, the heavy line containing the last eight letters of the alphabet is $\frac{5}{8}$ inch high, and all the heavy lines above this are spaced $\frac{1}{2}$ inch apart and $\frac{5}{8}$ inch high. The four letters in lines *2* and *4* are $\frac{3}{16}$ inch below the line immediately above them, while the small lines of letters numbered *8* and *9* are each $\frac{1}{8}$ inch high, and located with their small letters in the center of the space occupied by the alphabet immediately to the left. Beginning with the top line of letters, the stroke of which is one-fifth the height, locate the center of the top of the A 3 strokes from the left border line. The letters of this alphabet are all 5 strokes in width, except the L, which is only $4\frac{1}{2}$ strokes; the M, which is 6 strokes; and the W, which is 7 strokes in width. Certain drawings may require that the letters shall be elongated or condensed, thus destroying the proportion of width to height; but the condition regarding the bevel existing on the outside of the letter only should never be altered, as omitting the bevel on the inside of small letters contributes to the sharpness and clearness of the outline.

**43.** Alphabet No. *2* shows an alphabet, or at least a portion of it, the proportions and general outlines of which are similar to No. *1*, with the addition of the spur. No difficulty should be experienced in executing this alphabet, should it be desired, in any of your work, as the general principles of the letters are precisely the same as in alphabet No. *1*. In designing the other letters, no spur should be placed on the left extremity of the J nor on the tail of the R, and the small spur

that exists on some letters where the bevel stroke intersects with the vertical stroke should never exceed in size one-half the regular spur. No spurs on any of the letters should project above the line, except on the letters C, G, and S. The O and Q in alphabet No. *3* are perfect circles, while the strokes of the other rounded letters are all elliptic curves. The letters are somewhat similar in many respects to alphabet No. *1*, the left extremity of the J, however, extending higher above the lower line, and the rounded letters, such as the C, G, O, etc., having their convex edges a little above and a little below the lettering line. This protuberance of the letter is only noticeable when horizontal lines are drawn limiting the top and bottom; but if it is not done, these letters will appear shorter than the others when a line of lettering exists alone. The spur of

Fig. 24

Fig. 25

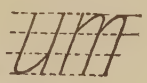

Fig. 26

alphabet No. 4 is added precisely as in alphabet No. *2*, excepting in the letters C and E, all letters of a similar character partaking of the same peculiarity.

**44.** Alphabet No. *5* is one of the most important alphabets with which the draftsman is required to be familiar. This style of letter is used in descriptive matter on all classes of drawings. It is a single pen-stroke letter drawn rapidly, freehand, and when executed at a uniform angle and properly spaced, presents a line of very neat work. The principles on which these letters are constructed are shown in the oval of Fig. 25, and the characteristic curve by which such letters as the m and u are joined is shown in Fig. 26. The angle of these letters is three parts base to eight of height, as shown in Fig. 24. The round letters of the lower case, which are shown to the left of alphabet No. *6*, are not elliptic, but

oval, and the curve should be practiced repeatedly before executing the plate. If the capitals of alphabet No. *5* are drawn perpendicular, instead of at the angle shown in Fig. 24, then the lower-case letters shown to the right of those belonging to alphabet No. *5* will be used. These lower-case letters, alphabet No. *6*, are elongated, and made to fill a space often occurring in drawings, which is too narrow for the regular proportion as shown in the line above. When this style is used, the capitals and long letters of the lower alphabet should be twice the height of the small letters of the lower alphabet.

**45.** Alphabet No. *7* is an engrossing alphabet, or, as it is sometimes called, Roundwriting (as previously described), and is made with a shading pen especially designed for this writing, and used with ordinary writing fluid or drawing ink. The angle of the up stroke, or fine line, of the pen should be about 45°; the heavy strokes should always be made with a downward movement of the pen, and the fine lines either united or, as in the R and S, terminated with a slight space between the points. The letters in No. *8* are backhand pen-stroke letters, as indicated, and are used for similar purposes with alphabet No. 5, and can be executed with great rapidity where time in the lettering of a drawing is of importance. This letter must always be of uniform angle and somewhat condensed.

**46.** The shaded Italic script shown in No. *9* is a letter in general use for important lettering of drawings, such as titles, etc., where it is especially beneficial in giving a variety and thereby improving the appearance of the drawing. The shaded strokes of alphabet No. *7* and letters in No. *9* may be either outlined with a fine pen and blacked in subsequently, or they may be made with a single stroke of the fine soft pen, the strength of the line being altered by the pressure, or, in the case of alphabet No. *7*, with a round writing pen previously described. Pay particular attention to the spacing and proportioning of each of the strokes in each of the letters. There is nothing in Fig. 23 that is essentially new, but there is much in the arrangement, location, and proportioning of details that

will test the attention given to, and the knowledge derived from, the work on previous alphabets.

**47. New Alphabets Based on Standard Styles.**—The observant student of lettering will note, as he looks about and sees the various letter styles and alphabets used on up-to-date card, bulletin, and sign work, that these letter forms, while familiar in their general structure, have certain distinguishing features that are entirely new to him. The upper-case A, M, D, E, etc., may be quite different from anything he has ever seen, and the attractiveness of these styles makes him call them "up-to-date" and makes him want to be able to lay out and use such alphabets himself.

A word of caution to the student is necessary here. One must not attempt to copy, to design, or to use such so-called up-to-date alphabets until he has learned to lay out and to draw accurately every letter of the standard forms of letter styles that have already been illustrated and described. When this has been done, he will then be ready to consider how he may alter, or adapt, these standard forms, introduce original touches, etc., and thus produce what he terms up-to-date lettering.

**48. Method and Place of Treating Modern Letter Adaptations.**—For the reason just presented, this present Section will be confined to giving a training in laying out and drawing only the standard Italic and Text letter styles and alphabets. In the next Section will be taken up modern adaptations of standard letter styles, as used in connection with the preparation of original designs for lettered work for special purposes. At that time there will be shown examples and illustrations of the adaptations of standard alphabets to special uses

## DECORATIVE LETTERS

### ORNATE AND GROTESQUE CAPITALS

**49. Forms of Ornamental or Decorative Letters.** Our considerations so far, in the two Sections that have discussed letter styles, have been confined to the standard forms of letters, based on classic shapes, in which no line or curve enters that is not absolutely necessary to show their form or outline. However, some letter designers, in devising letters for special uses and places take certain liberties with the lines of these standard forms, and add decorative features, thus making ornate letters, and sometimes grotesque ones.

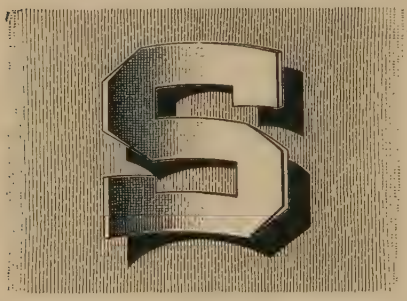

Fig. 27

It is true that the practical letterer is not often called on to use such forms, but it is well for him to be familiar with them. For that reason some of them will be shown and considered now. Although it will be impossible to go over the entire ground covered by this subject, as there are endless varieties of ornamental letters, the styles found to be most essential will be considered. There are many letters into which ornamental construction enters but slightly, while others are composed entirely of ornamental forms. The decorative letters of most value to the letterer are those on the face of which the orna-

Fig. 28

ment appears either in the form of relief scrolls, geometrical figures, or designs in arabesque.

Letters classified as decorative are of so great a variety that such as are used in connection with the shade to produce a bent or rounded effect, as shown in Figs. 27 and 28, might be classed with this style. Fig. 27 shows the ground to be a plane surface and the letter bent or warped, while Fig. 28 shows the letter to be perfectly straight, and fastened with screws, while the ground has the appearance of being bent or warped.

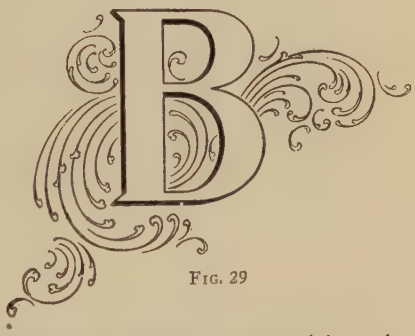

Fig. 29

(a) (b) (c) (d)

Fig. 30

A letter that in itself is perfectly plain, but is surrounded by ornamentation, as shown in Fig. 29, is also called an ornamental letter.

Fig. 31

The relief-ornament letters shown in Fig. 30 can be made in various ways. The whole form of the letter may be treated in this manner, as at (*a*), or by simply suggesting it at the middle or edge of the letter, as in (*b*), (*c*), and (*d*). A letter may be plain so far as its face is concerned, but its form and construction may classify it as ornamental, as shown in Fig. 31.

There are many forms of design used in letter-face ornamentation, either filigree work, geometrical designs, or combinations of both. In Fig. 32 are shown three letters of the

(a) (b) (c)

Fig. 32

face-ornament class, the one at (*a*) being decorated with filigree work, while (*b*) shows a geometrical design, and (*c*) simply the cross-line shading.

**50. Grotesque Letters.**—All letters, as previously stated, are either plain, ornamental, or grotesque. The first two classes follow, in their outline construction, the forms of the fundamental styles and their many variations, but the third class is entirely different. The grotesque letters have no recognized or classical form, such as would place them among the definite styles of the alphabet, but are made by using natural objects, which are arranged so as to conform to any regular or irregular outline that will represent a letter, and any form, therefore, is allowable so long as the letter may be recognized. To accomplish this, objects such as a human figure, a piece of rope or ribbon, broken boards, leaves, vines, branches, and trunks of trees, are used. Of the three latter forms the rustic letters are made. The leaves, tendrils, stumps, and trunks of trees may form the material for an entire alphabet, one letter of which is shown in Fig. 33. These letters can be made very artistic, and may show great skill in their arrangement. But, while they may be pleasing to the eye, they are of no practical importance to one who is studying

Fig. 33

the forms of the letters, as their proportions are purely arbitrary. Fig. 34 shows the forms of some of the grotesque letters, in which (*a*) is formed by a human figure, (*b*) by broken boards, and (*c*) with a piece of rope. Any alphabet may be

FIG. 34

constructed of these forms, as the fancy of any artist may dictate, even though he may be ignorant of the true form or proportion of the simplest style of the alphabet.

---

## ILLUMINATED CAPITALS

**51. History and General Use.**—The monks of the middle ages were the first to make use of illuminated capitals, many specimens of which indicate that they must have spent several days in designing and executing a single letter. In treating this subject here, the purpose is simply to call attention to the most simplified forms of illuminating, especially those forms designed for the use of the average letterer. The practical use of this art is now confined to lithographing, engrossing, card work, and ecclesiastical decorations. The printing and lithographing artists have displayed wonderful skill in recent years in illuminated work, especially on showbill designs. The use of colors to light up the capital letter gives a surprising effect to a complete line of lettering, and is done by a simple combination of designs of the most harmonious colors with the letter or panel on which the letter is placed. The color work is executed in the boldest manner, so as to give it greatest prominence, by using colors in striking contrast to the tints used to form the background. Such colors as can be combined to give a brilliant effect are used in

the form of a plaque or part panel, or of both, on which the letter is brought out most conspicuously, as shown in Fig. 35. The illumination practiced by engrossers is usually of such a nature as to produce a finished and pleasing effect without resorting to colors. There are many ways by which this can be accomplished. One method is simply by the use of a pen

Fig. 35

and black ink, as shown in Fig. 36, outlining the letter first, and then making the ornamentation surrounding it conform to any desired design, thereby giving the letter prominence. Great care should be taken that the ornamentation is not made more pronounced than the letter, but rather that it is used as a means to bring out or illuminate the letter.

**52. Illuminated Letters for Card Work.**—The illuminating of capitals gives tone and finish, and relieves a show-

card of extreme plainness. For attractive advertising cards, banners, etc., the illuminating of capitals will be found to hold an important place, and is coming into favor and more general use. There are also many forms and designs employed as a panel, on which illuminated capitals are placed, in a solid or outlined letter; the outline letter, however, being the most convenient, is most frequently used, especially when either the panel or the letter, or both, are to be treated in water colors. The letter outlined is sometimes filled in with carmine or some other bright color, while the panel surrounds it with a tint of cream-white, yellow, or green. Two or three shades of color are sometimes used, either variegated or in the form of line work on the top of the tint, as in Fig. 37.

Fig. 36

**53. Ecclesiastical Decorations.**—For ecclesiastical decorations, such as wall panels containing inscriptions,

Fig. 37

which are usually in the Old English, Uncial, or Church Text style of letter, as well as for display mottoes in schools, halls,

etc., where the Old English or other suitable lettering is used, the first capital (and sometimes all capitals) is illuminated on a panel of either gold, silver, or color. In all cases, the panel is made to conform in a general way to the letter, as

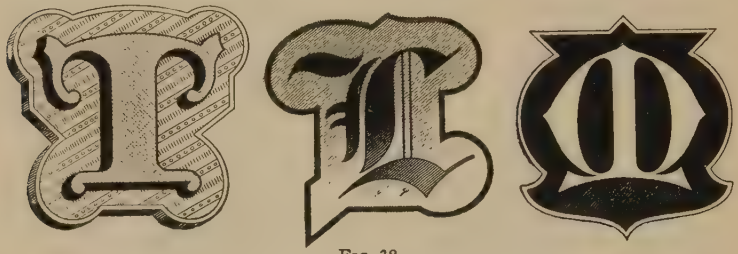

Fig. 38

Fig. 38 shows. If gold or silver is used for a ground, the letter must be of a dark color. If a colored ground (which is preferable) is used, a gold or silver letter will be found to light up with colors and produce a most satisfactory result.

**54. Heraldic Shield.**—A heraldic shield is often brought into use, on which the illuminated capital is placed. There are many designs or forms of this shield, which can be changed to suit any form of a letter. One of these is shown in Fig. 39.

Fig. 39

## INITIAL LETTERS

**55. Practical Examples.**—The letterer, as well as the printer, has use for novelties in initial letters or capitals. There is a great demand at present for designs of this character. Type makers, art embroiderers, and art printers often pay well for original and artistic productions. It is therefore a matter to which the attention of a designer may be directed with profit. The greatest need that the letterer has

for initials is found in show-card writing, society-banner inscriptions, and engrossing.

**56. Suggestions.**—In Fig. 40 is shown a letter A formed by the use of a familiar object—the stand, having a shelf that makes a cross-bar for the letter. This style of initial is often employed, and many familiar objects are used that may be ingeniously made to serve the purpose.

Fig. 40

The plain letter surrounded with ornament, or placed on an ornamental shield or panel, is another form of initial used. This is, perhaps, the most practical design, owing to the fact that the greatest contrasts may be observed in light and shade—that is, white may be used in contrast to black, as shown in Fig. 41 (*a*) and (*b*), (*a*) showing the simplest example of this style of initial, and (*b*) the more elaborate form.

Fig. 41

Relief and rococo ornament may be used to encircle a letter, which gives an excellent opportunity to bring the letter into prominence by making the center of the panel black and placing a white letter on this, as shown in Fig. 42 (*a*). A

rococo panel is shown in Fig. 42 (*b*), while Fig. 42 (*c*) represents a pearl-bordered ellipse, behind which an unfinished

Fig. 42

panel is suggested. The arrangement of a panel should not be arbitrary, but should conform to the letter that is to be placed on it.

## THE LETTERING PLATES

### MATERIALS AND METHODS OF WORK

**57. Paper, Pencils, Brushes, Pigments, Etc.**—The student will use for the work in this Section the same kind of paper, pencils, brushes, pigments, etc., as were used in preparing the plates of the preceding Section. Doubtless he still has on hand a supply of these materials sufficient for doing the work in this Section; but, if not, additional materials should be purchased at once so that there may be no delay in the progress of the Course.

Black drawing ink, on sheets of white paper that can be rolled and placed in a mailing tube, should be used for the plates in this Section.

**58. Method of Preparing and Submitting the Plates.**—Exact directions are given in the text in connection with each alphabet as to just what is required, and if the student will follow these directions carefully he will secure the desired results.

The general directions for preparing and submitting plates, as given in the case of previous Sections, are already familiar to the student. Each alphabet should be placed within a $15'' \times 9''$ rectangle on the $20'' \times 15''$ plate.

### PLATE 1

**59. Upper-Case Italic Alphabet.**—This plate, $20'' \times 15''$, is to be a brush drawing of an Italic alphabet, showing the upper-case letters only. Italic alphabets of various kinds are shown in Figs. 1 to 7, inclusive, but the style shown in Fig. 1 should be used for this plate.

As in the case of previous plates, the student will have had sufficient practice in laying out alphabets on plates to enable him to prepare this one without any further detailed directions being necessary.

No separate preliminary layout plate need be drawn for this alphabet. The layout for the rendered plate must, of course, be very accurately done before the inking of the letters is carried out.

**60. Final Work on Plate 1.**—Letter or write the identifying data at the proper places; the title, Plate 1: Italic and Text Styles, at the top of the sheet; the class letters and number, name, and address, and the date of completion, on the back of the sheet in the lower left-hand corner.

The plate may now be mailed to the Schools in the usual manner, or, if desired, may be held until Plate 2 is completed, and then the two plates may be mailed at the same time.

Proceed now with the work of Plate 2.

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## PLATE 2

**61. Lower-Case Italic Alphabet.**—This plate, 20″ × 15″, is to be a brush drawing of the lower-case Italic alphabet. If the student has been successful in drawing the simple form of Italic for Plate 1 he should have no trouble in preparing its lower-case letters for Plate 2. These are shown in Fig. 2.

The layout must be very accurately made, as explained in the case of the previous plates prepared by the student, so that the rendering of the letters, in solid black on the white surface, can be neatly and accurately done.

**62. Final Work on Plate 2.**—Letter or write the title, Plate 2: Italic and Text Styles, at the top of the sheet, and the class letters and number, name, address, and the date of completion, on the back of the sheet in the lower left-hand corner.

If Plate 1 has not yet been mailed to the Schools it may be placed with Plate 2, and the two plates mailed at one time to the Schools for comments, advice, and help.

## PLATE 3

**63. Ornate Italic Alphabet.**—For this plate the student is to lay out and ink in the ornate Italic Script alphabet, upper case, shown in Fig. 7. No detailed directions are needed in addition to those given in Art. **9.**

Most of the work can be outlined with a pointed brush and then filled in. Probably the student will find that a coarse pen, like a stub pen, or a fine brush, will be of some assistance in making the finer lines.

No separate preliminary layout plate need be drawn, but the plate itself should be very carefully blocked in and the letters accurately lined up and spaced before the actual inking is done.

**64. Final Work on Plate 3.**—Letter or write the identifying data at the proper places; the title, Plate 3: Italic and Text Styles, at the top of the sheet, the class letters and number, name and address, and the date of completion, on the back of the sheet in the lower left-hand corner, and then mail the plate to the Schools in the usual way.

If all previous plates have been satisfactorily completed and passed, then proceed with the work on Plate 4.

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## PLATE 4

**65. Old English Alphabet.**—For the concluding plate in this subject, the student is to lay out and execute, with the flat brush, on the 20″×15″ sheet, the one-stroke Old English alphabet, Fig. 16.

Although no preliminary layout plate is to be prepared and submitted separately, the student must use great care and exactness in laying out and spacing the letters for this alphabet.

**66. Final Work on Plate 4.**—Letter or write the title, Plate 4: Italic and Text Styles, at the top of the sheet, and the class letters and number, name and address, and date

of completion on the back of the sheet in the lower left-hand corner, and then mail the plate to the Schools in the usual way.

If any redrawn or relettered work on any of the plates of this Section has been called for and has not yet been completed, it should be satisfactorily finished at this time. After all required work on the plates of this Section has been completed, the work of the next Section should be taken up at once.

# MODERN STYLES AND SPACING

## MODIFICATIONS OF STANDARD STYLES

### MODERN FORMS OF GOTHIC

**1. Fourth Stage in Learning to Letter.**—Previous Sections have set forth the four standard styles of lettering, Gothic, Roman, Italic, and Text. One purpose of the present Section is to exhibit some of the modifications of these standard styles, as used by present-day professional letterers.

The relation of the training in these modern modifications to the fundamental training in standard styles perhaps deserves here a word of explanation.

It is a natural desire for the beginner in lettering, especially if he is observant of the styles in display lettering that are being used by the best stores, advertising concerns, etc., to want to be able to letter and paint, at once, these *up-to-date* styles, as he calls them. His desire to do at once what one is fitted to do only after systematic preliminary training is akin to the desire of the young pianist who wants to play intricate classical compositions, or even simple accompaniments, before having had training in the theory of music or practice with the scales. It is like the desire of the young student of caricature and cartoon work to be able to draw funny pictures before he has been trained to draw the human figure in its normal proportions or has learned anything about composition.

But, while the beginner's desire to be able to do at once so-called up-to-date lettering is a natural one, it is not a

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reasonable nor a logical one. The fact is that he will not be able to draw and use this so-called up-to-date lettering until he has been thoroughly trained in the construction and forms of the standard styles of letters.

Such training in standard and fundamental forms of letters and of entire alphabets, for Gothic, Roman, Italic, and Text styles, has already been received by the student, and he is now ready to attempt to modify these standard styles to conform to the modern trend.

A second purpose of this Section is to give training in the proper spacing of letters and words, and to give the requisite instruction regarding punctuation and capitalization, so far as these enter into the lettering of cards, signs, and the like.

**2. Method of Study.**—As in previous Sections, it is essential first of all to read over the entire Section, before starting actual lettering work. A second reading should then follow, sketches being made as the reading progresses. Lastly, the plates should be prepared and submitted to the Schools

**3. Causes of Modern Modifications.**—The underlying cause of modern modifications of standard letter styles is the desire of the merchant for something new or unique, so that he may outshine his competitor and attract as great a volume of business as possible to himself.

This striving for unique effects and up-to-date letter styles, largely for commercial reasons, is responsible for much lettering that is so highly ornate and fantastic as to be not only ridiculous but, in some cases, almost unreadable.

There are some modern modifications of the standard styles, however, that are legitimate, and that may well be studied and used. These will be illustrated and described in the following pages. Any one desirous of having a more extended collection of up-to-date letter styles and alphabets can secure a number of books and portfolios, showing such styles, through the advertising pages of trade papers devoted to the interests of letterers, and card and sign men. It is well, however, to accept only the most conservative of these, in order to avoid anything that would be characterized as freakish or eccentric.

**4. Bulletin and Advertising Gothic.**—A comparison of the characteristics of the standard Gothic style of letter, as shown in the standard alphabets illustrated in a previous Section, brings out the fact that there is very little departure from this standard Gothic in the so-called modern or up-to-date Gothic lettering. Even the most original and eccentric letter designers do not feel at liberty to depart very far from the standard proportions. The characteristic of this modified Gothic, as in the case of the standard Gothic, is that the members of the letters (vertical and horizontal) are of the same width, and can be made with a flat, or chisel-edge, brush held perpendicular to the surface lettered.

In Figs. 1, 2, 3, and 4 are shown a few examples of modified Gothic suitable for general sign or bulletin work. Such letters would be very suitable for artistic advertising, or for street-board or window signs, including those lettered in gold leaf. These alphabets possess a certain grace and artistic touch that make them well adapted for refined work.

The alphabet in Fig. 1, for example, is practically the same as the simple brush-stroke, standard Gothic alphabet illustrated in a previous Section, with the following slight changes. In the modified alphabet, the cross-bar of the A is made much lower than in the standard form; the tip of the letter is drawn out into a short stroke. The cross-bars of the E, F, H, M, N, P, and R are placed much higher than in the standard Gothic previously shown. The more rounded letters, such as the lower half of the B, the C, D, G, O, Q, etc., are made almost circular, and the other letters are condensed somewhat, thus making a pleasing contrast and variety. It will be noted, also, that the weight of the individual strokes is lighter.

Fig. 2 shows the lower-case letters that go with the upper-case letters of Fig. 1. These are rounded and full, particularly such letters as b, c, d, e, g, o, p, q, etc.

In Figs. 3 and 4 are shown two other forms of modified Gothic letters that would be suitable for general bulletin or advertisement sign work of the more dignified and artistic kind. Only the upper-case forms of these need be shown.

ABCDEFGHI
JKLMNOPQR
STUVWXYZ&

Fig. 1

abcdefghi

jklmnopqr

stuvwxyz&

Fig. 2

It will be observed that, although these are strictly Gothic letters, they are given slight spurs or finials that add an artistic finish.

All these modern Gothic styles can be made very readily by the one-stroke method previously described, if the letters are not too large. If the letters are above the size for the one-stroke method they can be outlined and filled in, as previously described. Sometimes, with very wide one-stroke brushes, even very large letters may be made for bulletin display work.

It is advisable at this stage to turn back to a previous Section in which were illustrated the standard Gothic forms, and to make comparisons, letter for letter, between those forms and the modified ones illustrated here.

**5. Poster Gothic.**—Fig. 5 shows a very popular and much used form of Gothic that has come to be termed *Poster* lettering, because it was originated by some of the best poster and commercial advertising artists, and is now much used in poster advertising. The alphabet of completed letters is shown in Fig. 5. It will be observed that, although the letters are distinctly Gothic, there are some radical changes from standard Gothic forms as follows:

All strokes, horizontal and vertical, are very heavy and are uniform in weight. The A is totally different from any other standard A, its right-hand member being vertical, and its left-hand member coming down from the right-hand member in a quarter-circle arc. The U bears similar changes; it is like an A upside down and minus the cross-bar. Such rounding letters as C, D, G, Q, R, S, etc., have some part of the contour flattened; the top, the bottom, or the right-hand contour. This feature should be very carefully noted. Observe also that the cross-bars of the E, F, etc., are practically isolated squares instead of horizontal lines, as in other styles of letters.

In Fig. 6 is shown the skeleton construction method of this Poster style of Gothic alphabet. These letters, if used small, could of course be constructed by the one-stroke method; but their usual and most frequent use is on such a large scale

ABCDEFGH
IJKLMNOPQ
RSTUVWXYZ

Fig. 3

that the method of outlining and filling in must be employed. Note how the outlines are made with a good-sized brush, and in long sweeping lines that overlap on the inside areas of the letters, but that give an accurate outside contour for the letter, in each case.

A careful study of the character and directions of these contouring strokes, as shown in Fig. 6, and a reasonable amount of practice work, will give the requisite familiarity with the characteristic form of each one of these letters and the method of constructing it.

**6. Railway Gothic.**—The alphabet shown in Fig. 7 is a modification of the Roman upper-case alphabet whose use is restricted practically to the lettering on railroad cars, engines, coal cars, etc., although it can also be used in cases where an extended or broadened letter will serve the purpose better than a letter of normal proportions.

The diagram in Fig. 7 is sufficiently plain to show the method of proportioning and drawing the letters, without the necessity of giving detailed directions for drawing each letter. Only general proportions can be suggested here, because the sizes and proportions of these letters as actually used on cars and engines by various railroads differ widely. In fact, the master painter of a railroad has standard drawings in blue-print or stencil form, to show the sizes and the proportions of the letters, and these must be followed by the letterer.

For the present purpose, however, it will be sufficient to point out that, with the exception of nine letters, these letters are approximately three times as wide (exclusive of spurs) as their height. Of the nine exceptional letters, the W is the widest, being about four times as wide as high; the width of the M is about three and one-quarter to three and one-half times its height; the X and the Y about the same as the M; and the I and the N being, of course, narrower than the standard width.

The three sets of double horizontal parallel lines drawn across each of the six rows of letters obviously determine the positions and widths of the light-weight horizontal top and

ABCDEFGHI
JKLMNOPQ
RSTUVWXYZ
1234567890

Fig. 4

Fig. 5

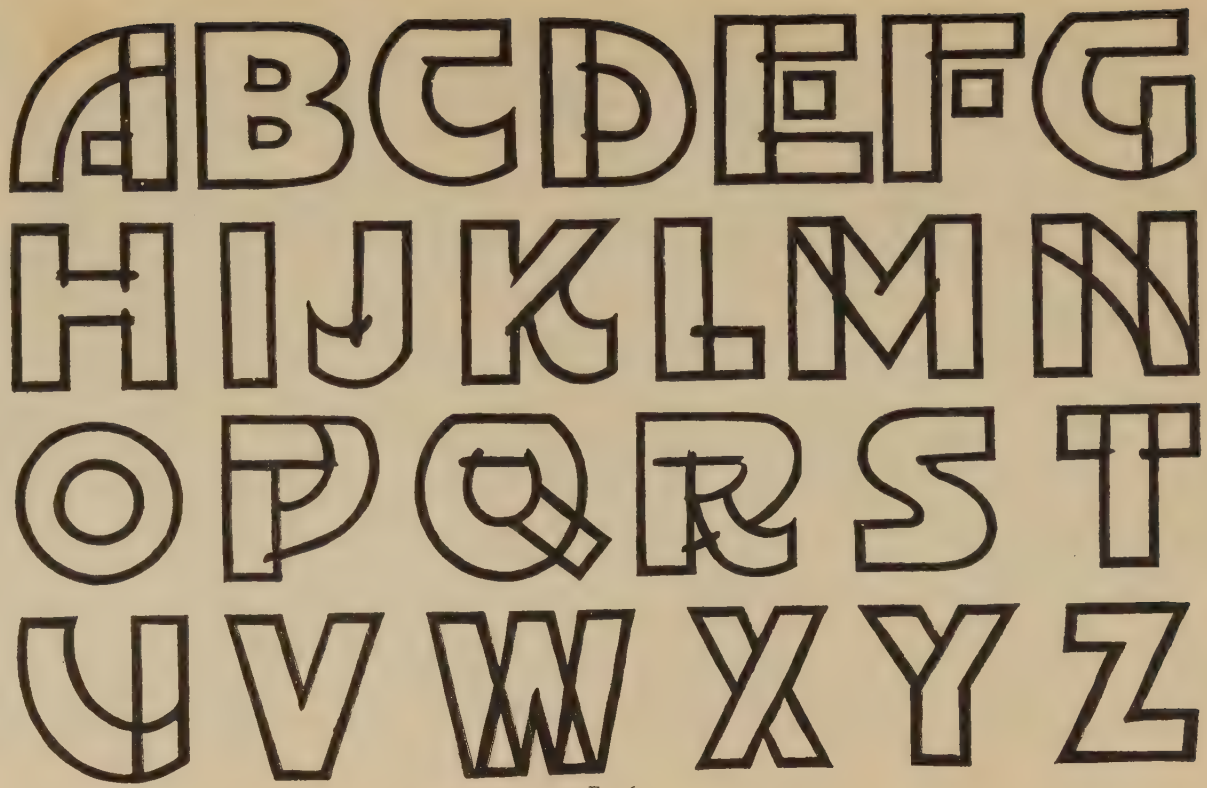


Fig. 6

bottom spurs, and the cross strokes (as on A, B, E, F, G, H, P, R, S, etc.); also the left-hand slanting stroke of the A, and the right-hand slanting strokes of the V, W, and X, and the thin vertical members of the M and the N. These narrower strokes are about one-fifth or one-sixth the width of the heavy vertical strokes. Thus, if the heavy vertical strokes of the H were $1\frac{1}{2}$ inches wide, the light horizontal strokes might be about $\frac{1}{4}$ of an inch wide, or slightly narrower.

There seems to be no need for any further detailed directions in laying out these letters. The proportions and general construction are shown with sufficient clearness in the illustration, Fig. 7, to enable the student—so far quite familiar with the laying out of alphabets within the usual rectangles—to lay them out with sufficient accuracy for ordinary use.

This alphabet has here been shown simply to give familiarity with its general characteristics, and in case at some time the necessity may arise to do such lettering for railroad cars and engines. In that case the letterer will have to work from standard blueprint diagrams, as previously explained.

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## MODERN FORMS OF ROMAN

**7. Bulletin or Advertisement Roman.**—In Figs. 8 and 9 are illustrated an alphabet, upper case and lower case, of the modified Roman style suitable for general card or sign work of the higher grades, and even for some of the more elaborate and artistic forms of window lettering.

A careful comparison of these modified Roman letters and the standard Roman letters previously illustrated will show little alteration of proportions and characteristics, but those that have been made give an artistic touch that is very attractive. The vertical strokes have been made slender, but not so slender as to make the letters thin and weak. The crossbars of the E, F, G, H, P, R, etc., have been dropped slightly below the half-way point, and the spurs on the ends of crossbars of E and F have been made to correspond with the spurs on the top horizontal members. A unique feature of this

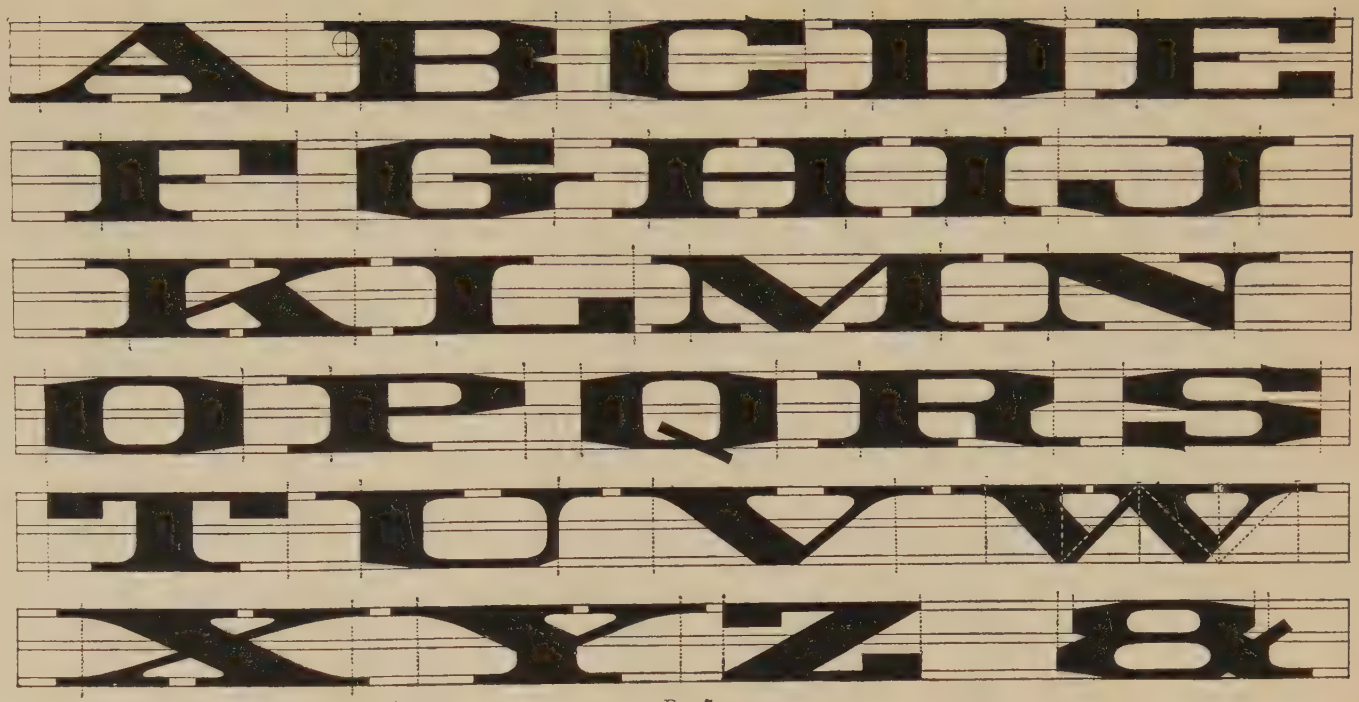


Fig. 7

ABCDEFG
HIJKLMN
OPQRSTU
VWWXYZ

Fig. 8

abcdefghij
klmnopqr
stuvwxyz&

Fig. 9

ABCDEFG
HIJKLMN
OPQRSTU
VWXYZ &

Fig. 10

abcdefghij

klmnopqrs

tuvwxyz

1234567890

Fig. 11

ABCDEF
GHIJKLM
NOPQRST
UVWXYZ

Fig. 12

abcdefghi
jklmnopqr
stuvwxyz
1234567890

Fig. 13

alphabet is that the top and bottom spurs, or serifs, are drawn with square ends, instead of tapering ends.

The lower-case letters, shown in Fig. 9, are well rounded, and the square-ended spurs, or serifs, appear here also.

This slender upright Roman can be varied in many ways, by changing the proportions of the entire letters, or of parts of the letters; changing relative positions of cross-bars, sizes and kinds of spurs, etc.; but the modified form shown in Figs. 8 and 9 is one of the most graceful and artistic.

**8. Poster Roman.**—Several modified Roman alphabets, upper case and lower case, suitable for bold display work on cards and advertising posters, and work that must be bold and easily read, as well as artistic, are illustrated in Figs. 10, 11, 12, and 13.

The forms shown in Figs. 10 and 11 preserve, in their general proportions, the standard Roman characteristics, but the letter is so designed as to be executed easily and speedily with a blunt brush. There is very little variation in width between the down strokes and the cross strokes, and the blunt and bold spurs can be quickly made by twisting and turning the brush slightly between thumb and fingers, giving it a sidewise motion at the same time. A little practice with a blunt brush will demonstrate what a simple and practical letter form this is, and how easily it can be made. Blunt-end brushes can be purchased or can be made by cutting off (or burning off on a hot iron) the pointed tip of a red-sable brush.

The alphabet shown in Figs. 12 and 13, while also bold and readable, shows terminal spurs that would have to be carefully placed with a left and a right motion of the same brush that makes the down strokes and the side strokes. A pointed brush should be used.

**9. Motion Picture Title Roman.**—The modified Roman styles shown in Figs. 14, 15, and 16 are known as motion picture title lettering because the titles and captions used by producers of high-grade films are now nearly all hand-lettered in Roman upper case and lower case, such as shown in these three illustrations. Sometimes an italicized form is

ABCDEFG
HIJKLMNO
PQRSTU
VWXYZ&

Fig. 14

ABCDEFG
HIJKLMN
OPQRSTU
VWXYZ

Fig. 15

abcdefghi
jklmnopqr
stuvwxyz&

Fig. 16

used for these motion picture titles, as shown in Figs. 17 and 18.

The use of these very artistic modifications of the standard Roman is not confined to motion picture titles. This style is very suitable for special announcements lettered on cards, street boards, or on store fronts, for temporary bulletins and signs, etc. It possesses grace and refinement that are very apparent. There is not a very great difference between it and the standard slender upright Roman letter, except that the spurs and certain terminals have been given an individuality that is very attractive.

Letters such as this can readily be made with the single brush-stroke method, with perhaps some slight touching up in the case of the more ornate letters.

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## MODERN FORMS OF ITALIC

**10. Upper-Case Brush-Stroke Italic.**—The examples of ornate Italic styles that were shown in connection with the standard Italic alphabets in a preceding Section are in the proper shape to use for modern, up-to-date artistic signs, without any modifications.

It is necessary, therefore, to show only one more example of a good ornate Italic upper-case letter, and this is shown in Fig. 17. It is very evident that this letter lends itself very readily to execution with a flat brush, with the chisel edge inclined at 45° to the horizontal. It is advisable to practice these upper-case forms until speed and facility are acquired in executing them.

A letter style such as this, together with its appropriate lower-case form, will be found very useful in combination with some upright Roman or Gothic, on some artistic announcement card or sign. The larger and more important lines of lettering can be made in the upright Roman or Gothic, and may be relieved by occasional lines of this ornate Italic.

**11. Lower Case Brush-Stroke Italic.**—Fig. 18 shows the lower case alphabet to accompany the upper-case letters

of Fig. 17. Particular attention should be given to the artistic, graceful, freehand effect imparted to the lower-case letters of Fig. 18 by the curving terminals of the b, d, f, g, h, j, k, l, p, q, y, z, etc. At the hands of a well-trained and skillful letterer very artistic effects can be secured with this ornate Italic alphabet, particularly when some other words in the lettered composition are upright Roman.

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## MODERN FORMS OF TEXT

**12. Text Styles as Used in Commercial Work.** When the various forms of the Text style—Old English, Uncial, Blackletter, etc.—are used in practical commercial work, there is usually very little alteration or change introduced by the letterer. Perhaps, to suit special occasions and uses, he may elongate or condense the individual letters, or add some personal touches, so as to fit the lettering to special shapes and areas.

Further, certain letterers find it of advantage to use special flat pens and brushes for certain classes of flat-stroke work, and the use of these sometimes creates a special form of text letter. These special pens, etc., and the resulting letters will be treated at the proper place.

For the present, it is not necessary to attempt to show special modified forms of Text letters. Reference should be made to the preceding Section and the standard forms of Text letters should be reviewed. These forms can be used, without alteration, for any modern work that may be wanted.

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## SPECIAL FORMS OF INDIVIDUAL LETTERS

**13. Placing of Cross-Bars, Etc.**—Reference has already been made to the unique effects that can be secured by changing the positions of the cross-bars in the A, E, F, H, etc., of letters of the upright Roman style, so as to secure unique and artistic effects. So, for example, in Figs. 1, 3, 5, and 14 these cross-bars have been raised to a considerably

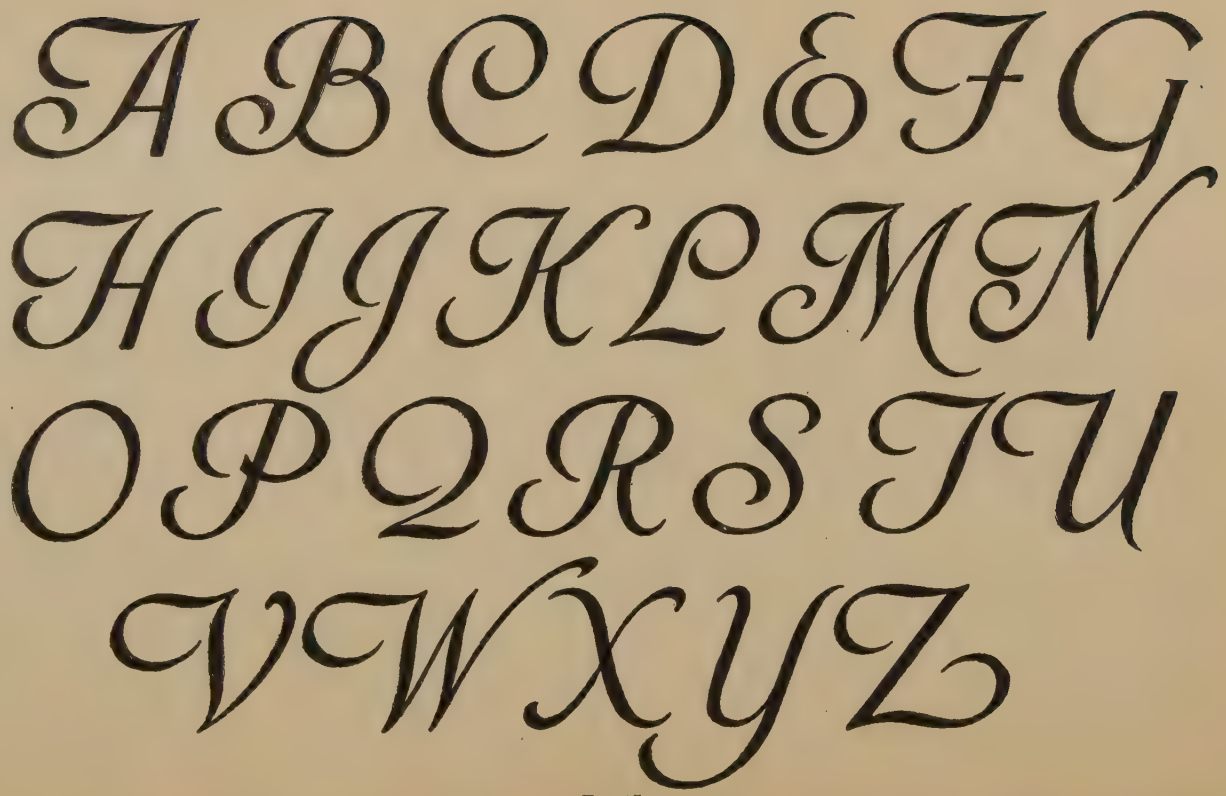


Fig. 17

I L T 342—16

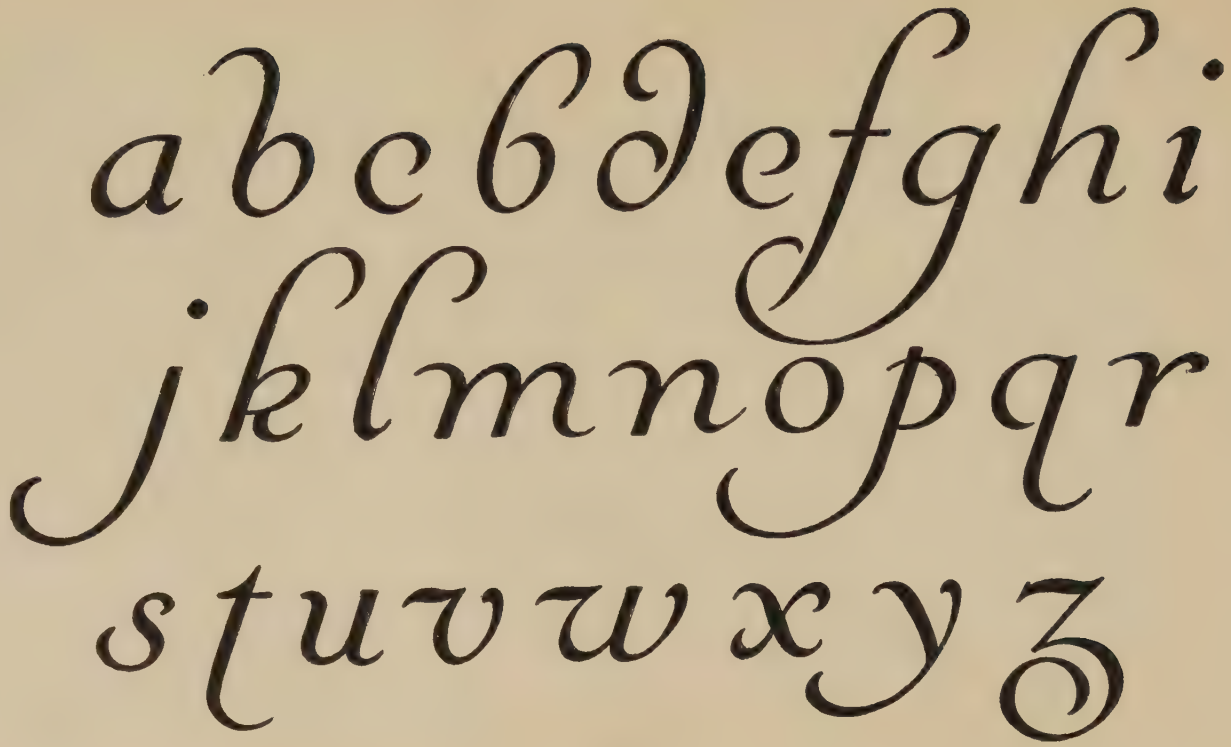


Fig. 18

higher position, and in Figs. 8, 12, and 15 they have been placed considerably lower than their normal positions in the standard Gothic and Roman alphabets.

**14. Modifications of the A, W, U, Etc.**—The top of the Roman A is of rather awkward shape to fit into a lettered composition, being pointed as shown in Fig. 19 (*a*). Some designers of lettering compensate for this by making the A taller than the other upper-case letters. Another method is to cap the A with a horizontal stroke, as shown in Fig. 19 (*b*).

In the wider forms of certain Gothic and Roman alphabets the W, if constructed in the usual manner would spread out too much. One method of avoiding this, and at the same time securing a graceful and readable W, is shown in Fig. 8, the first of the two W's at the middle of the bottom line of

Fig. 19

lettering. The method is to form the W as if it were made of two V's overlapping. If this is skilfully done, an original effect is secured.

There are many modifications of the U. In lettering of a more or less architectural character, as for inscriptions in stone, for bronze memorial tablets, etc., the U is usually made like a V (the old Roman form), thus giving the proper classic touch to the lettering. Sometimes, as shown in Fig. 5, the right-hand member of the V is a vertical stroke, and the left-hand member comes down to meet it in a sweeping curve.

**15. Condensed and Overlapping Letters.**—Modifications of letters often become necessary to fit into available space, or for other reasons arising out of the conditions of design. So, for example, where letters are closely placed, it may become necessary or at least desirable to modify the

extremities of one or more letters, or to make overlapping characters. Several such examples are shown in Fig. 20. In the first example, Fig. 20 (*a*), the vertical stroke is reduced and the horizontal stroke greatly widened; (*b*) shows to what extent projections may be carried without impairing a legible and symmetrical appearance; (*c*) shows how a stroke of

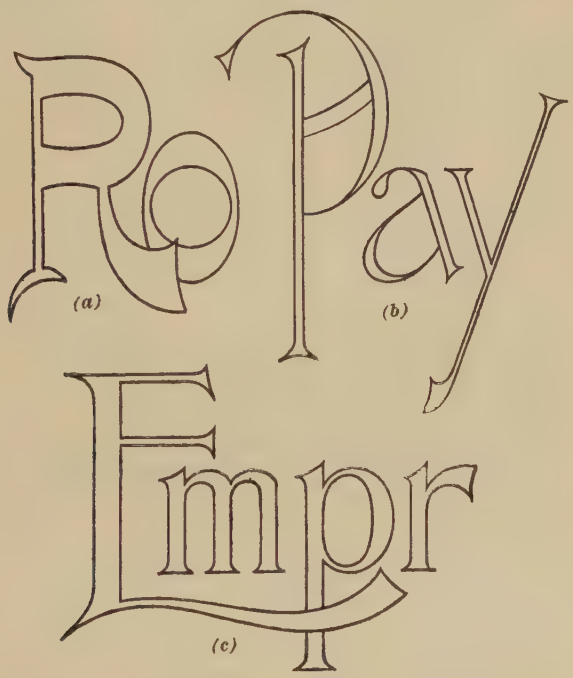


Fig. 20

a letter may be carried underneath several letters to gain additional space.

Excellent examples of condensing words by the use of overlapping letters are also shown in Fig. 45.

**16. Serrated-Edge Letters.**—A novelty in letter formation is the broken- or serrated-edge letter, as shown, with shading, in Fig. 21. This type is just as effective when used with letters that do not have shading, and is particularly

strong and vigorous when used on bold Gothic letters, as, for example, the bold Poster letters shown in Fig. 5. Such serrated-edge letters may be made quite artistic and legible, if the general effect is uniform, and if the letters are formed in some particular style of alphabet, as the Gothic, for example.

Fig. 21

**17. Miscellaneous Variations.**—The only way to become familiar with a fairly wide variety of letter variations is to look at a collection of so-called modern alphabets, such as those in this Section, or, to look about one in one's own town or city, or in neighboring towns and cities, and see just what

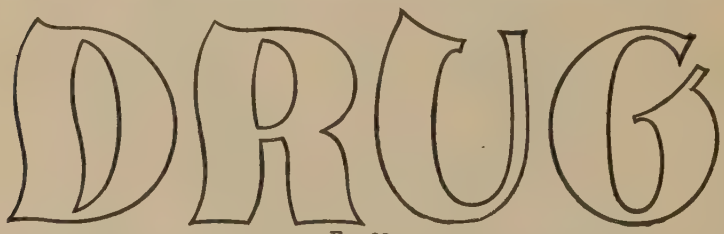


Fig. 22

is being used by the best merchants and advertisers. Care must be exercised, of course, not to select any freakish or illegible styles.

Fig. 23

Two examples of the many miscellaneous variations are shown in Figs. 22 and 23. A common variation of the Gothic, for example, is shown in Fig. 22, in the word DRUG, where

the outlines of the vertical and the horizontal members, usually straight, are given a convex curve effect. Sometimes the curve is compound instead of simple, as in the D and the R. Considerable care must be exercised in varying letters from straight-line to curved-line contours, otherwise they will appear freakish and irregular, and perhaps unreadable.

Fig. 24

Another form of variation by curves is shown in Fig. 23, where the top and bottom lines of the letters TEL are made with concave curves, instead of straight lines.

Fig. 24 shows a method of giving variation to the spurs, or serifs, of a Roman letter (as the top of an upper-case I, for

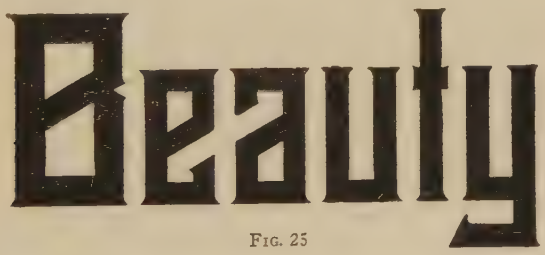


Fig. 25

example), by cutting off the spurs with short right- and left-oblique lines, instead of ending them square, or letting them run out to needle points.

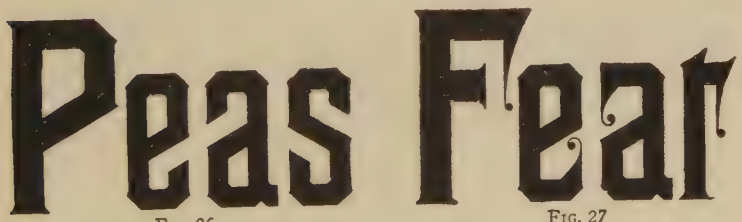


Fig. 26 Fig. 27

In Figs. 25, 26, and 27 are shown variations of upper- and lower-case Gothic that give a bold, strong, and yet decorative effect. The cross-bars of the B, P, e, a, etc., have been

given a slant instead of being vertical, and in Fig. 27 the terminals have been run out into a fine scroll and knob effect such as is sometimes used on Old English letters. Such a

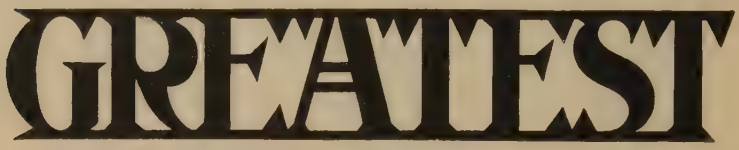


Fig. 28

varied style can be used quite appropriately on certain special types of signs, but should not be very freely used.

**18. Closely Spaced Letters.**—The matter of the proper spacing of letters and words will be taken up a little later, but

Fig. 29

it is well to refer here to the method of designing and combining letters to use when it is required to get a rather long word or words in a comparatively small space. The system is, usually, to extend the spurs and thus attach the letters.

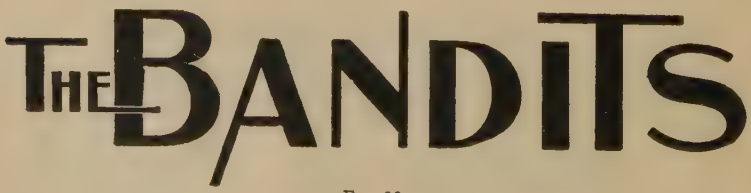


Fig. 30

If carefully done, this does not interfere with their legibility, and often results in a very artistic effect. Some examples of such close spacing by joining letters are shown in Figs. 28 and 29. It will be observed that the Gothic and the Roman

upper-case letters lend themselves most readily to this form of close spacing.

Another form of close spacing is illustrated in Fig. 30, where the small word THE is arranged so as to overlap slightly the first letter, B, of the main word, and the T is extended somewhat above the top horizontal line, so that the cross-bar does not interfere with the other letters.

In Fig. 31 the system of close spacing is very plainly indicated, a heavy form of the letter style illustrated in Fig. 27

Fig. 31

being used, and the space between the letters being a mere line.

It is, of course, understood that such forms of close spacing and condensing as here illustrated are to be used only when absolutely necessary; that is, when the space to be filled is so small as to make such condensation imperative. When ample space exists, the standard forms, or the legitimate modified forms, should always be used.

# LETTER SPACING AND SHADING

## SPACING THE LETTERS

**19. The First Step in Designing.**—A point has now been reached where the problem of designing letters and letter combinations may be approached.

The preceding instructions have simply dealt with individual letters, or the combinations of these letters in the form of alphabets with the spacing and arrangement all laid out in the illustrations. From now on, training will be given in putting these letters together in the form of words, properly arranged and spaced to make attractive and readable lettered matter suitable for artistic card and sign work. The work here develops into the preliminary stage of learning to design.

**20. Importance of Correct Blocking-In and Spacing.**—In an artistic and successful picture every part of the picture must be so arranged as to conform to the laws of proper pictorial composition. The most important feature, or features, must be given the proper size and position, and the subordinate features must be properly proportioned to the most important feature, and must be properly placed. The backgrounds must also be considered in their proper relations.

A successful piece of lettering, as an artistic, attractive panel, card, or sign, must also be considered as a composition, and the same laws of composition must be applied to it.

The letterer must decide how the lettering is going to look as a whole, and how it will appear in its relation to that part of the design area wherein there is no lettering. It is on the successful relative proportioning of these two parts, the block of lettering and the block of white space unlettered, that the success of any lettered design depends.

**21. General Principle Underlying Letter Spacing.** Successful and artistic letter spacing is not a matter of merely

putting letters together mechanically as the printer, for example, sets type. It depends on eye measurement and good judgment of proper relative spaces, and is a matter of free-hand work. There are no exact mathematical laws that govern such spacing; but good spacing will result if it is always based on the general principle that the *areas of white space between the letters should be kept uniform*, irrespective of the shapes of the letters. This does not necessarily mean that the *widths* of white space must be kept uniform, as will be shown later, but reference to *areas* of space.

HMN

Fig. 32

**22. Spacing Letters by Eye Measurement.**—If all letters, as of the Gothic and the Roman styles, for example, were approximately rectangular, as the letters H, M, and N, shown in Fig. 32, it would be possible to formulate a rule by means of which the spacing could be made uniform. But when letters are composed of vertical and curved members, or diagonal members, or curved members only, as those in Fig. 33, for example, so that the combination of the letters

CDGJOP

FKLTVY

Fig. 33

produces spaces that are irregular both in form and in size, it is not possible to regulate the spacing by any rule. Good taste and judgment must be used.

A few examples will make clearer the principle governing the spacing of letters by eye measurement.

In Fig. 34 the letters are approximately rectangular; and therefore, if an equal space is left between letters, the spacing will appear to be uniform. The method used in Fig. 34, however, will not apply to the spacing of letters that consist of slanting strokes, as in Fig. 35. If the extreme points of the letters are projected to the base line, as shown by the short vertical lines, and an equal space is left between every alternate pair of these lines, the result will be as shown in Fig. 35, where the first four letters appear to be too far apart. It may be supposed that this fault could be obviated by placing the letters L, A, and W closer together, as in Fig. 36, but the space between the L and the A appears still too wide, and the only means by which this may be corrected is to move the W in Fig. 36 farther to the right.

HUB

Fig. 34

LAWYER

Fig. 35

LAW

Fig. 36

HEAVIER

HEAVIER

Fig. 37

Another example in which the projections of the letters on the base line have been evenly spaced is shown in the top row of Fig. 37. The result is that the open spaces between the

letters E, A, V, and I are much too wide. In the bottom row, the word has been respaced so as to give the impression that there is an equal area of space between letters. Some designers shorten the strokes of the letters in order to equalize the spacing; but this should not be done when there is room to allow the required separation of the other letters.

Particular care is required in spacing letters that consist of slanting strokes or that have horizontal strokes at top or

DELTAS

Fig. 38

DELTAS

Fig. 39

bottom. For instance, in Fig. 38 the letters L, T, and A are spaced by placing the projections of their widths on the base lines equal distances apart. The result is that the letter T seems to stand between two separate words, DEL and AS,

SENATE

Fig. 40

SENATE

Fig. 41

thus making a very poorly spaced word indeed. But in Fig. 39 this irregular spacing has been corrected, and the word DELTAS is lettered with proper spacing.

A similar separation into two words, on account of poor spacing, results in Fig. 40 by placing the letter A too far from the letter N, and the letters A, T, and E too close together. This has been corrected in Fig. 41, thus making the word SENATE correctly spaced.

Between the adjacent words there should be a space at least equal to that occupied by a full-size letter, such as the letter H, including its serifs.

**23. Spacing Letters by Spacing Points.**—A system of spacing letters by points is shown in Fig. 42, in which the main lines of the letters in the words CLASSIC MOULDINGS are sketched in with lead pencil. The number of points marked off on the base line indicates the number of spaces to be allowed between letters, each of these spaces being equal to the width of a vertical stroke. The number of spaces here allowed varies with the different forms of the letters, so that it may be necessary to sketch in the letters several times before a satisfactory result is obtained. It must not be supposed, however, that the amount of space allowed in this example between the letters will necessarily apply to similar letters in other words, for the addition of irregular letters may require the spacing of the whole word to be modified.

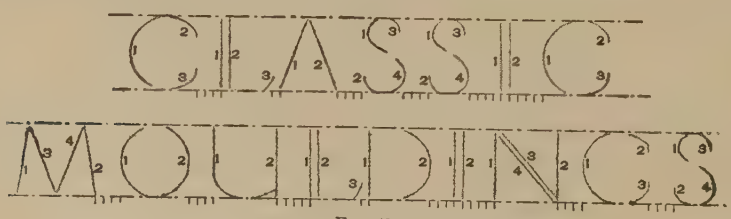

Fig. 42

The small figures placed on the pencil strokes in Fig. 42 indicate the order in which the strokes of each letter should be drawn. For instance, in the first letter C the left-hand curve should be drawn first, the upper right-hand curve second, and the lower right-hand curve third. In the L, the left-hand, long, vertical stroke should be drawn first, the right-

hand vertical stroke second, and the little curve at the base line, for the spur of the horizontal member of the L, third. A similar method is employed for the remaining letters.

Suppose it were required to hand-letter the words ARTS and CRAFTS, each of which contains a number of letters that would be hard to combine. It would be found that, by applying the principles of spacing, the word ARTS cannot be spaced by making uniform spaces of a stroke width between the letters, for this would result awkwardly as shown in the upper row of Fig. 43; but that the letters must be pushed closer together, the tail of the R coming under the left part of the cross-bar of the T and the lower loop of the S coming under the right side of it, as shown in the lower row of Fig. 43. Similarly the letters of the word CRAFTS cannot be spaced by the system of stroke-width spacing, or the result will be as shown in the upper row of Fig. 44, but by using the system of uniform areas correct spacing can be secured, as shown in the lower row, Fig. 44. Thus eye measurement must be used.

ARTS
ARTS

Fig. 43

CRAFTS
CRAFTS

Fig. 44

**24. Condensing and Combining Letters.**—Rules cannot be formulated that will govern all the conditions of letter designing that may arise; for judgment, a cultivated sense of

good proportions, and actual experience in arranging words, sentences, and blocks of lettering, will play a great part. Care must be observed not to have too many words in a line; it is best to use more lines and fewer words in each line, thus making the lettering more legible. In some cases, combinations of letters, such as shown in Fig. 45, are not only allowable, to enable the designer to get more letters within a given space, but desirable, as they add to the artistic appearance of the lettering.

In spacing the Gothic letters, and the Old English, German Text, Blackletter, or Church Text, the chief consideration is to preserve the Blackletter characteristics; that is, to space the letters closely, so that the spurs of adjacent letters touch. The whole body of lettering when completed will then appear as one dark mass.

**25. Further Examples of Spacing, Condensing, and Elongating.**—In Figs. 46 to 49, inclusive, are shown some further examples of incorrect and correct spacing and of methods of condensing and elongating letters and words. These examples are made in heavy Gothic, such as the letterer would actually use on cards and signs.

The spacing of letters having slanting strokes is shown in Figs. 46 and 47, the former showing the incorrect, and the latter the correct, spacing. The L in Fig. 47 is a full stroke narrower than the normal width of the letter; and the space between the A and the W is about one-half the width of the letter A at its base, which results in a pleasing spacing effect. Fig. 46 shows the effect of the arbitrary rule wrongly followed by some letterers, who allow the same space between the extremities of all letters, and make no allowance for irregularly-shaped interspaces. In Fig. 46 the parallel strokes of the A and the W are the same distance apart as the extremities of the L and the A, and the L is left full width, the result being a very poorly spaced word indeed.

Very often two letters with projecting horizontal members occur in the same word, as, for example, the two L's in MILLINERY, or the two T's in BUTTER, illustrated in Figs. 48

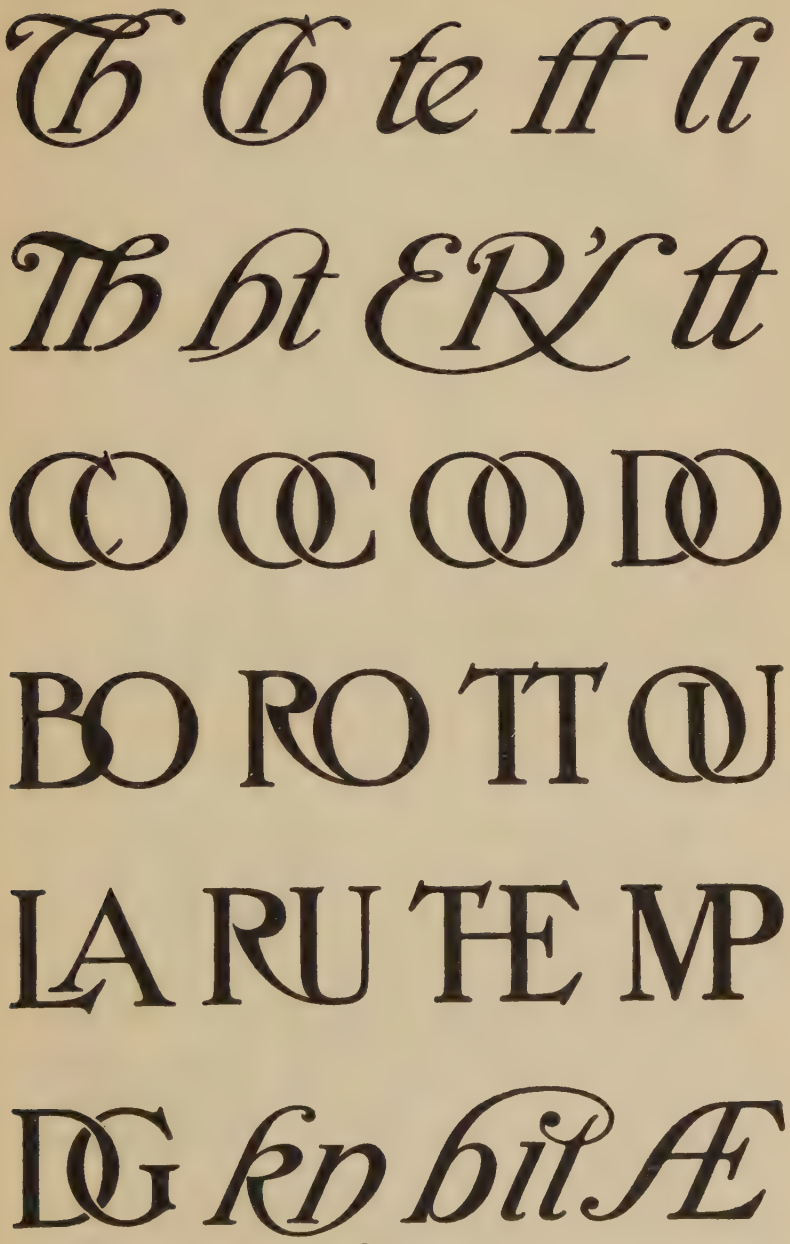


Fig. 45

and 49. In such cases, as in Fig. 48, the L should be made a stroke-width narrower than the full-width letters. The interspace between the two L's should be one-half the width of a stroke, whereas the interval between full-width letters is a full stroke width. In Fig. 49 the T's are shortened only one-half the width of the stroke, allowing the same space between them and the letters on each side as allowed in Fig. 48 between the end of the right L and the stroke of the I.

LAW

Fig. 46

LAW

Fig. 47

**26. Some Spacing Rules.**—When two letters having spurs come together, as in Fig. 50, leave the width of the stroke of the letter between the ends of the spurs.

ILLIN

Fig. 48

UTTEI

Fig. 49

When a spur and a plain-stroke letter come together, as in Fig. 51, leave one and one-half widths of stroke between

HE

Fig. 50

HO

Fig. 51

the body or stroke of one letter and the body or stroke of its neighbor.

When two spurless letters, as in Fig. 52, come together, leave space of one stroke between them.

OS

Fig. 52

With slanting-stroke letters, such as the W and the Y, leave the half-stroke space between the spurs, and the same space if the next letter be a spurless letter.

The letters that will cause the most difficulty in spacing are the slanting-stroke letters A, K, V, W, and Y and the projecting letters F, J, L, and T.

The following rules also are useful: Leave width of stroke between all parallel-stroke letters, and one-half this width between projecting letters.

NOC

Fig. 53

Between round letters coming together on rounded sides, as in Fig. 53, leave one-half stroke. Between words, never allow less than the space of a full-sized letter, including spurs; if possible, leave a space and a half. Never allow letters to touch each other, except shaded letters, and not then unless it is unavoidable.

OO

Fig. 54

JE

Fig. 55

Two round letters coming together, as in Fig. 54, in condensed styles, having no spurs, may be allowed to almost touch each other without having the effect of doing so; while such letters as those in Fig. 55 produce the effect of being closer together than they really are.

**27. Condensing Gothic Letters.**—Reference has already been made to the frequent necessity of condensing letters to fit a certain restricted space. In Figs. 56 and 57 additional examples of such condensations are shown.

The word COMPANY is illustrated in two forms of condensing. One style of such condensing is shown in Fig. 56,

COMPANY

Fig. 56

where the letters themselves are made narrower than those of the normal standard Gothic, though the widths of the horizontal and the vertical members are kept the same.

Another method of condensing, shown in Fig. 57, is to reduce the widths of the vertical strokes one-half, while leaving the horizontal strokes full width, and allowing less space between the letters. This will result in a condensed word that occupies little more than one-half the length of the condensed word COMPANY in Fig. 56, and certainly a small proportion of the space that would be occupied were the word made of letters of the normal or standard proportions.

COMP

Fig. 57

**28. Elongating Gothic Letters.**—It is sometimes necessary to elongate letters and words to fill spaces that would be much too long for letters of the normal proportions. Using the same word, COMPANY, that was condensed in

COMPA

Fig. 58

Figs. 56 and 57, one style of elongation has been made, of part of the word, in Fig. 58. It will be observed that, if the elongated letters, as shown in Fig. 58, were twice their height, the word would occupy a space almost four times that of Fig. 56. To elongate this work further, reverse the rule illustrated in Fig. 57, by reducing the horizontal strokes to one-half the

COMP

Fig. 59

regular width and keeping the vertical strokes the regular width; or these may be increased to twice their regular width if desired, also giving more space between the letters, as shown in Fig. 59. By this means a word can be made to fill a space much too long for the regular proportion given this style of letter.

**29. Telescoping.**—The method termed *telescoping* is not of so much practical advantage as condensing or elongating; it is used mostly to produce a relief effect. This is

Fig. 60

done by giving the letters the appearance of overlapping one another, as shown in Fig. 60. Every alternate lettter is dropped enough below the line to prevent confusion of horizontal lines and to preserve the complete identity of each. These letters may be shaded on the background, but not on the face, as this would tend to destroy their legibility.

**30. Interlacing.**—The most extreme example of the style known as **interlacing** is seen in monograms. The form

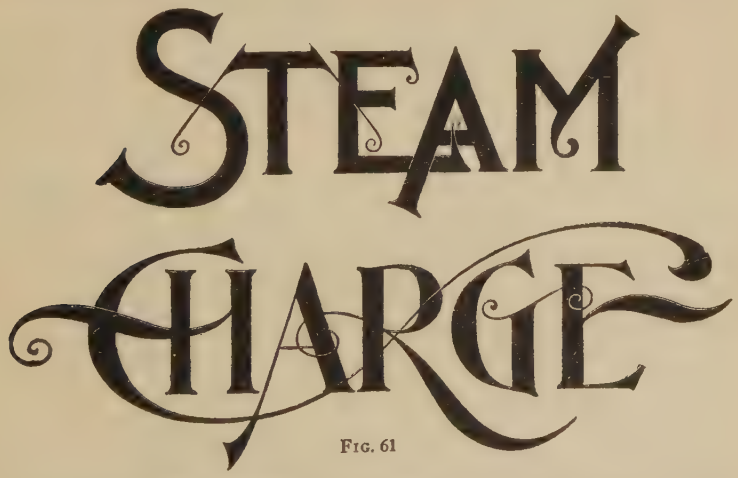


Fig. 61

of interlacing at present under consideration is somewhat different, and includes the interlacing of the letters of an entire word. This is very often resorted to by the designer, espe-

cially in the use of eccentric letters, which are made to extend far beyond the limits of the fundamental styles from which they are derived, as shown in Fig. 61.

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## SHADING THE LETTERS

**31. Direction of Light, and Position of Shadow.** The use of shading is a modern practice. The classic letterers secured shadow effects by incised lettering, carved in stone; but no shading was done on flat work. The purpose of the shading is to make the letter appear in relief. Shading of letters should always be executed so as to show that the light is assumed to fall on the letter from above and to the right and at an angle of 45°. This principle can best be shown by the flat disk in Fig. 62. The maximum width of the shading occurs at *a*, *a*, midway between the two lines *b*, *b*, and then diminishes to lines *b*, *b*, where it is completed. The tendency of the average letterer is to give too much thickness where shade begins or finishes. All letters must be shaded at the same angle at every point of a letter, and, after practice, this angle becomes as well established with the letterer as the horizontal or vertical lines. Every characteristic point of the letter must be shown in the shade, as at *a*, Fig. 63, the shade of the extension of the serif, and all must be of equal width in all letters except the round characters, whereon the shade reaches the standard width only at the maximum point of thickness in the letter.

Fig. 62

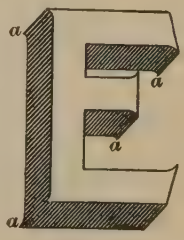

Fig. 63

Among the practical reasons for giving the bottom and the left side of the letter the preference when placing the shading are the following: (1) Regularity and symmetry of shading is given to a larger number of letters when the shading is on the left side and bottom, as in the letters S, E, C, R, etc. Fig. 64 illustrates this advantage,

and shows the single stroke on the left at (*a*), and the broken shade from the stroke on the right side at (*b*). (2) By shading to the left, the letterer can accomplish more in a given length of time, and produce a better effect in his work when finished. (3) The majority of strokes in shading to the left are drawn toward the letterer, while in shading on the right the brush is pushed to the right; this in itself is a very practical reason for shading at the left and below.

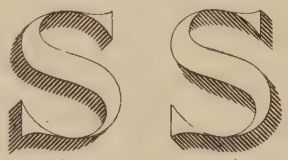

Fig. 64

**32. Width of Shade.**—The width of the shade must invariably be governed by the width of the stroke of the letter. If the stroke be $\frac{3}{8}$ inch wide, the shade should not exceed two-thirds of this, or $\frac{1}{4}$ inch, in width. No difference in this respect should be made, whether a space be left between the letter and its shading, or the shade be placed next to the outline of the letter. In Fig. 65 is shown the relative size of the shade as compared to the width of the stroke, when used in the ways referred to.

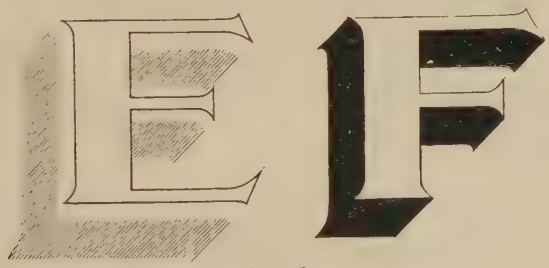
Fig. 65

Where two or more shades are used, the width of each shade should not be more than one-half that shown in Fig. 65, or $\frac{1}{8}$ inch if the stroke of the letter is $\frac{3}{8}$ inch wide. If three shades are required, the strongest or darkest shade should always be placed nearest the letter, and the shade farthest away should be lightest; or if colors are used, it should always be a color as nearly in imitation of the shadow cast from an object on a white or colored surface as may be secured.

**33. Plain Shading.**—The simplest form of shade is that which is joined to a letter on its left and bottom outline, and it is usually black or dark colored.

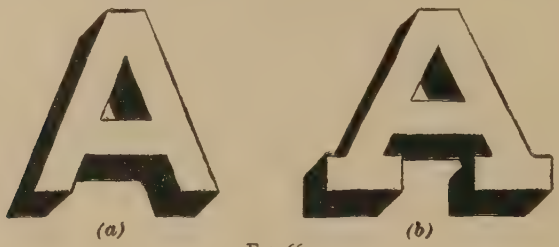


Fig. 66

It is good practice in shading to copy Figs. 66 and 67. Assuming that the stroke is $\frac{3}{8}$ inch wide, the width of the shade should be about two-thirds of this, or $\frac{1}{4}$ inch. As the width of the shade is changed because of the incline of the stroke, the only place where the regular width of the shade

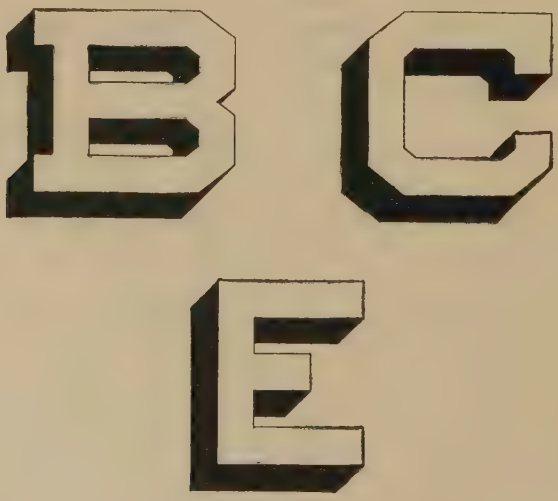

Fig. 67

is shown is on the bottoms of the horizontal outlines of the letter. By drawing the 45° lines from the lower corner of (*a*), Fig. 66, it will be noticed that the shade, in order that it

may join at the proper angle, is diminished by one-third its width in the left slanting stroke and increased by one-third in the right stroke. The shade on corresponding slanting strokes should always be uniform in width and parallel with the outline of the letter. In Fig. 67 is shown the plain shade on such letters as will best serve as guides in shading the others. It will not be necessary, therefore, to repeat the principle once given. The shade should be shown wherever the assumed conditions of lighting call for it, no matter how slight the shadow may be; examples of this will be seen at the bevel on the lower right-hand portion of letter B and also on the short stroke in the lower right-hand portion of letter C in Fig. 67.

**34. Bevels.**—Many letters are cut off in their outline with a bevel. In shading such letters, it becomes necessary

Fig. 68

to follow some plan that will clearly show the bevel in the shading. There are two methods of accomplishing this, as shown in Fig. 68. The letter R illustrates the blended shade, and G the divided shade. In either case, the dark color must be placed against the light shade, and the light shade against the dark or bottom shade.

**35. Double Shade, or Block Shade.**—The very simple principles of shading letters so far discussed can be elaborated so as to show special effects. One method is to have a double shade, or block shade, as shown in Fig. 69. The lighter shade is next to the letter itself and may be considered as the thickness or extension of the letter itself, as if the letter were sawed out of

wood and glued onto the background. The black shade may be considered as the shadow of the letter, thus giving a relief effect.

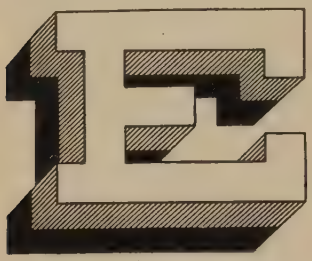

Fig. 69

This principle may be extended so as to show three or more shades, or shadings, each of a different tone value, or color. Collections of such specimens of shading are shown in Figs. 79 and 80, the large double-page inserts in colors that accompany this text. These should be carefully studied.

**36. Cast Shadow.**—The **cast shadow** is also used in connection with heavy-stroke letters, block shading, etc.,

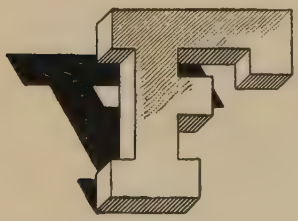

Fig. 70

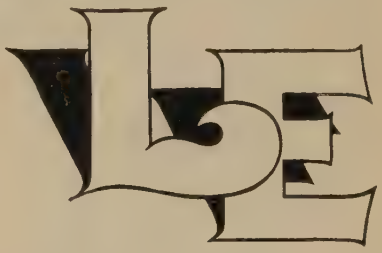

Fig. 71

giving the letter the appearance of standing upright, either on a level or on an inclined surface. The top of the shade is on a line about one-fifth of the height of the letter below the top. The shade is made at an angle of 30° to the left, as in Fig. 70, which shows the letter with a block shade and cast shadow. Fig. 71 similarly shows the simple outlined letter and cast shadow. Sometimes the letter is duplicated in the form of a shadow cast on the background, one-fifth of the height of the letter below the top, and at the same angle, that is, 45°, as the regular shade, as shown in Fig. 72.

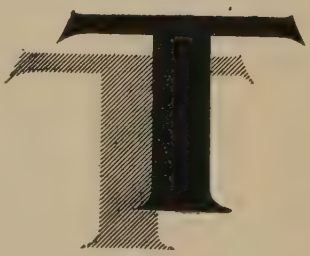

Fig. 72

**37. Relief Shade.**—**Relief shade** is obtained by leaving a space between the letter and the shade at the same angle as the shade, as shown in Fig. 73, making the space and shade of uniform width. When used in connection with block shade, it is often of the nature of the natural shade, and is added to the block shading without any line or space between. The relief shade, when used as a natural shade on a white or tinted ground, is made to represent the strength of the shadow cast from an object on the ground on which the letters are placed. By placing the finger on the surface of white paper the strength of the natural shade may be seen. This shade may be produced with the pen by means of closely spaced parallel lines, but more effectively with the brush and transparent color.

Fig. 73

**38. Letter-Face Shading and Lighting.**—In the foregoing, consideration has been given to the exterior treatment or shading of the letter. Attention will now be turned to the interior, or face, treatment of a letter. This likewise is subject to diverse and artistic embellishment. The letterer often finds himself confronted with a line of extremely plain let-

Fig. 74

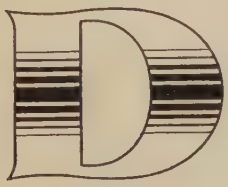

Fig. 75

Fig. 76

tering that, even after it is shaded, remains flat and unsatisfactory. This unfinished appearance may be overcome by the addition of lights and shades placed directly on the face of the lettering. The work placed on the face of the lettering may be variegated or blended from a light to a dark shade, in

which case a sharp outline must surround the entire letter as shown in Fig. 74. Lighting and shading are used with best results on heavy-faced letters, as nearly all treatment of the face of a letter by shading has the tendency to considerably reduce the apparent width of the stroke.

**39.** Another effect is produced by running bars of color across the center of the letter, and diminishing these bars in width to a point midway from center to top and bottom, as in Fig. 75. Diminishing circles are also used on letters of lighter face, such as the Roman, and can be made to occupy the entire face or, as is shown in Fig. 76, they may terminate at a given point, which must be regularly observed throughout the line of letters. For practice, it might be well to outline the letters shown in Figs. 74, 75, and 76, using yellow and umber for letter B; a light blue for filling in letter D, making the bars across the letter of dark blue; for the letter P, fill in the letter with light green, making the balls of dark green and shading them so as to give them a relief effect.

**40. Heavy High Light.**—The **heavy high light** is used in the treatment of the face of the letter by making the upper half of the letter uniform in tint, either by lining, as shown in Fig. 77, or with colors. The darker shade *b* is placed on the lower half of the letter, allowing the high light on this to remain of equal strength to *a*, or the upper half. The high light *c* on the upper half of the letter is left white. By a combination of various colors many attractive effects can be produced, using such colors for *a* as blue, green, gray, or gold color, the last of which combines with sienna for the lower portion, and with cream color for the upper high light. Blue or

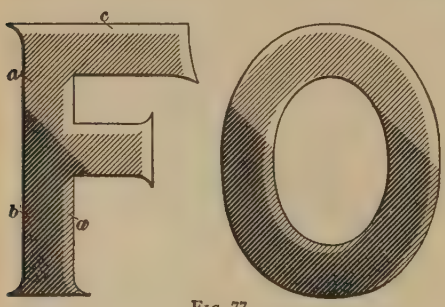

Fig. 77

COLOR

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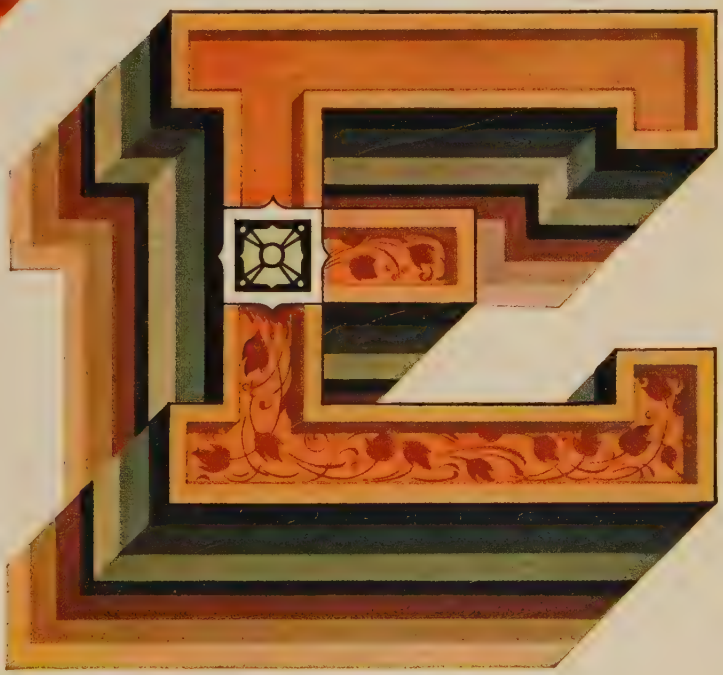

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green, when used, should have tint and shade of the same color.

**41. Beveled Shading.**—Shading on the face of a letter to give it a beveled appearance is another treatment that lends to a line of lettering a finished and pleasing effect. In this process, it is necessary only to observe the rules of light and shadow, as shown in Fig. 78, by shading the letter on the left and bottom sides from a line drawn along the center of the face of the letter. This form of shading is often applied to a gold or silver letter by the use of transparent colors, such as varnish stained with asphaltum, used on gold, and varnish darkened with lampblack, used on silver letters.

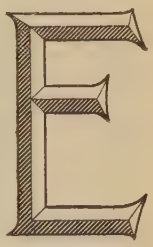

Fig. 78

**42. High Light.**—As its name indicates, the **high light** is used to illuminate or light up a letter. The high light is placed on the edge of the letter, opposite the shade, or to the right and on the top of the strokes. It is always a fine line of gold, silver, white, or cream, according to the color of the letter on which it is to be placed. If the letter is a colored letter, gold or silver can be used. If the letter is gold, nothing will serve the purpose of a high light so well as cream or white. On silver or aluminum, white only can be used. To be most effectual, this high light must be a fine line. The heavy high light is used in letter-face lighting and shading, and is explained under that head.

**43. Shading and Lighting in Color.**—Although the use of color in lettering is reserved for later consideration, a few examples of letter shading in colors may be given here. These are shown in the double-page inserts, Figs. 79 and 80. Note, in Fig. 79, the beveled effect that is shown in the first two letters of the top row, the I and the E. The other letters in the illustration show the double, triple, quadruple, and even greater shading. Note the effectiveness of the black outlining on the S, T, B, and C, and the *cut in* effect of the W on the black ground in the upper row. A good example of face

shading or decoration is that of the large E at the end of the lower row.

Fig. 80 shows the application, to regularly lettered words and sentences, of letter shading, and the effect of relief in making the letters and words stand out prominently.

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## CAPITALIZATION

**44. Importance of Proper Capitalization.**—There was a time, not so many years ago, when the wrong use of capital letters, incorrect punctuation, or the entire absence of punctuation, etc., on a card or sign caused no special comment. Even in display lettering seen in big cities these faults were noticeable. But requirements now are more rigorous. Even the smallest error along these lines is noticed, to the detriment not only of the letterer but especially of the merchant who displays the card or sign and the goods he sells.

Formerly, upper-case letters were used almost exclusively in the lettering of cards and signs, and therefore the matter of capitalization did not seem so important. In recent years, however, it has come to be considered that lettering composed mainly of lower-case letters, combined with upper-case letters where they were needed, produced the most readable publicity bulletin. Therefore, the problem of the proper placing of upper-case, or capital, letters has become an important one.

**45. General Customs in Capitalization.**—The letterer or designer of publicity bulletins, does not need to be bothered with all the rules for capitalization that must be known by the journalist, the technical writer, and the author. In fact, as concerns these rules, opinions and authorities differ. Some argue that capitals should be used freely and according to certain rigid rules. Others, going to the other extreme, would disregard capitalization except for proper names and the beginning of sentences. Display lettering needs to be governed only in a general way by these rules; in fact they may be considered customs rather than rules. Usually, the important words and emphatic statements are

given prominence by being lettered wholly or partly in capitals, or by being lettered in a different size or style of letter from that of the rest of the sign. An examination of the best examples of cards and signs to be seen about one, or of the best magazine and newspaper advertisements will at once make this apparent. Common nouns like *suits*, *overcoats*, etc., are frequently capitalized for the sake of emphasis. Grammatical rules are disregarded for the sake of better display. The designer of lettering, therefore, will be governed by the customs that always influence good display, rather than by the rules of capitalization.

Some of these customs are given below:

**46.** In a heading, composed of both upper-case and lower-case letters, it is customary to capitalize the first word and all the important words. Such words as *a*, *and*, *the*, *or*, etc., are not usually capitalized unless they begin the heading. Note the following example: *The Toast With a Taste.*

**47.** Begin with a capital the first word of a note, of a paragraph, of every direct quotation or question, and of every line of poetry.

**48.** Begin with capitals the initial words of examples and of numbered items, if they are complete sentences.

A proverb is a wise saying; as, Honesty is the best policy.
Cravats, regular $2.00 kind, $1.50.
Linen collars, the 4-ply kind, 25c.
Fine line of regular 75c. hose, 60c.

**49.** In quoting titles of books, essays, poems, etc., capitalize all important, emphatic, and contrasted words.

Whitney's "Life and Growth of Language."
Tyndall's "Hours of Exercise in the Alps."

**50.** The names and titles of God and Christ, and all expressions used to denote writings regarded as sacred, or any portion of such writings, should begin with capitals.

Jehovah, Father, Son of God, Infinite One, the Holy Bible, the Sacred Scriptures, the Old Testament, the Koran, the Pentateuch.

**51.** Begin all proper names with capitals.

Napoleon, Russia, Easter, Huyler, New York, William.

**52.** When a proper name, especially a geographic name, consists of two or more words one of which is a common or class name, as lake, river, etc., or is descriptive, as north, clear, etc., the usual custom is to capitalize each of the principal words.

River Styx, Alleghany Mountains, Cook County, Monroe Street, North River, Rocky Mountains, Dead Sea, Clear Creek, Isthmus of Panama, Cape May.

Usage in regard to capitalization of such names is by no means uniform, and when the article *the* precedes a proper name beginning with lake, river, etc., in some cases it is written:

the lake Victoria Nyanza, the river Rhine, the state of New Jersey, etc.

In such cases the word lake, river, or other class name is not regarded as part of the name, but is considered to have its usual or common meaning, and the capitalized words to have the effect of adjectives pointing out what river, state, etc. is referred to.

**53.** The principal words in the names of holidays and historic events should be capitalized.

Fourth of July, Labor Day, Battle of the Marne.

**54.** Adjectives and nouns derived from proper names are usually written with capitals; but when such words are used to name minerals, elements, or in a general way they are not capitalized.

Hebraic, Jovian, Spanish, American, Elizabethan, etc.; *but*, damask, china, hermetical, epicure, cashmere, champagne, mercurial, gallium, scandium, danaite, caledonite, india ink.

**55.** Words denoting direction, when used to name countries or districts, are usually capitalized.

The cities of the South, the Orient, the Levant, the Far West, the Boreal regions, East Side.

**56.** The names of days, months, and festivals always take a capital. The names of seasons of the year are not usually capitalized in strictly literary matter, but are often capitalized in advertising for the sake of the prominence afforded by the capitalization.

Come and see our Paris Fall Suits.

When personified, the names of seasons and of other common nouns should always be capitalized.

Old Winter is here with his chilly blasts.
O Liberty, what crimes are committed in thy name.

**57.** Titles of honor, respect, and office should begin with capitals.

His Honor the Mayor, Dear Sir, My dear Madam.

**58.** Names of political parties and religious denominations should be capitalized, as should also the names of particular bills, acts, or laws.

Democrats, Republicans, Methodists, Baptists, the Suffrage Bill, Employers' Liability Act.

**59.** When used in a specific sense, as in rules, reports, and documents, such words as *president*, *chairman*, *directors*, *committee*, *school*, *institution*, etc. should be capitalized; in ordinary generic use, small letters should be used.

**60.** Official or honorary titles, when prefixed to proper names, should have initial capitals.

Professor Smith, President Jones, Admiral Brown, Commissioner White.

**61.** The pronoun *I* and the interjection *O* should always be capitals.

The interjection *oh* should not be written with a capital, except when at the beginning of a sentence or a line of poetry.

## PUNCTUATION

**62. Importance of Punctuation.**—No set of rules for punctuation can be devised that will provide for every possible sentence form; much must be left to the judgment, taste, and intention of the writer; but the rules given in the following pages will cover practically all needs.

The inexperienced designer of lettered work may safely observe this rule: *Punctuate too little rather than too much. If punctuation will not make the meaning plainer, or effect some definite advantage, do not punctuate.*

The present practice in the matter of punctuating display lines is to omit all marks except those absolutely necessary to clearness. If a display line consists of a question, the mark of interrogation is necessary to clearness and should be used.

The marks of punctuation that need to be considered by the letterer are, in the order of their importance and use, the *comma, semicolon, colon, period, interrogation, exclamation, hyphen, dash, parentheses, brackets, quotation, apostrophe*, and certain miscellaneous marks with which the letterer should be familiar.

These will now be considered.

**63. The Comma.**—The comma (,) is the most frequently used mark of punctuation. Its chief purpose is to mark the minor breaks of connection in the grammatical construction of a sentence. It is easy to misuse the comma. Its omission is not so noticeable as the omission of other points; but either misuse or omission is likely to change the entire meaning of language. A superfluous comma in the final copy of a tariff bill resulted in a loss of many thousands of dollars to the United States.

**64.** Simple sentences having one subject, one verb, and one object, and with words arranged in their natural order, need no comma; but when a simple sentence is broken by the addition or repetition of nouns, verbs, adjectives, adverbs, etc., it becomes necessary to use commas.

Experienced tailors make Schaffner suits. (No commas.)

The choicest cocoanuts are made into beautiful, silky, snow-white threads that will keep moist, sweet and tender for months.

**65.** When the words are grouped in pairs, connected by *and* or by *or*, the pairs should be separated by commas.

You will find here the most complete assortment of smoked and salt fish, dried and fresh fruits, live and dressed poultry, and canned goods to be had anywhere.

Tall or short, stout or thin, rounded-shouldered or flat-chested, all can be fitted here.

**66.** Salutations and explanatory or inserted phrases, used independently or parenthetically, should be separated from the rest of the sentence by commas.

Readers, unless your groceries reach you the same day as ordered, they will lack freshness.

Martindale, the grocer who believed in advertising, proved his theory by results.

However, my dear sir, this laundry returns your clothes the day they are brought, if they are brought before noon.

**67.** When one of two clauses depends on the other, it is sometimes necessary to separate them by a comma, especially when they are transposed or out of their grammatical order in the sentence. Such clauses usually begin with a limiting word like *if*, *when*, *where*, *wherever*, *therefore*, etc.

Until you have drunk a cup of Keane's coffee, you have missed half the pleasure of your breakfast.

When you have to do it yourself, putting up picnic lunches is a great bother.

The second of the preceding examples needs no comma if arranged as follows:

Putting up picnic lunches is a great bother when you have to do it yourself.

**68.** When two or more complete statements, each having its own subject, verb, and object, are put into one sentence, the comma should be used to show their distinctiveness.

You can count on a good batch of bread every time you use Humphrey's flour, and you can count on its being a more nutritious batch of bread than you ever had with any other flour.

We receive our supplies direct from the leading creameries of this state, and every pound after its arrival is subjected to the most rigid examination by our butter experts.

**69.** Logical or rhetorical elements, when placed at the beginning of a sentence or out of their regular order, generally are set off by commas.

Lastly, don't forget that Tuesday is our opening day.

With greater competition, however, comes a greater demand for advertising.

In reality, they are the best ever brought here.

Assuredly, you can do no better.

But when such words stand near a verb or other principal word, the meaning of which they are capable of modifying, no punctuation is necessary. *Therefore*, *assuredly*, and *certainly* in the following sentences need not be set off by commas.

This proposition should therefore be entitled to much consideration.

This is assuredly an exceptional offer.

You can certainly do no better at any price.

Usage is not uniform in the treatment of such words as *too*, *also*, *perhaps*, etc. when introduced in a slightly parenthetical manner. The ad-writer need not bind himself to any hard-and-fast rule, but should feel free to use commas wherever the connection is distinctly broken. In the sentence, *We, too, agree to that*, the commas are correctly used. In the sentence, *This is perhaps the best way*, there appears to be no necessity for pointing off *perhaps*.

**70.** When, for emphasis or any other reason, the parts of a sentence are placed out of their usual order, a comma is frequently used.

To appreciate the beauty of this display, you must see it.

In dealing with the foolish, wise men rarely act with wisdom.

When you buy, buy the best.

Insert commas when, without them, the sense would be obscure or ambiguous.

In the second of the preceding examples, the commas are used also to prevent ambiguity; the meaning of *foolish wise men* with the comma omitted is obscure at first reading.

**71.** When a subject is unusually long, it is sometimes desirable to place a comma after it.

That the prices quoted in the catalog we mailed you on the 8th instant are lower than most quotations on the same line of goods, may have escaped your attention.

Even with a long subject, the comma should not be used if the meaning is clear without it. Long subjects are not often advisable in advertising work.

**72. The Semicolon.**—The semicolon (;) finds its greatest use in long sentences, in which it serves to keep apart the more important members. United clauses of equal rank, however slightly connected and without intervening connectives, should be separated by semicolons.

There's good health in every steaming cup of Ideal chocolate; children thrive on it because it is so nourishing; grown folks like it because of its delicious flavor.

**73.** United clauses that contain elements set off by commas should usually be separated by semicolons.

Defiance starch is the best starch made; it doesn't stick to the iron; it gives a beautiful, soft, glossy stiffness to the clothes; it will not blister or crack the goods; it sells for less, goes farther, does more. Ask the woman that irons.

**74.** A semicolon is usually placed before *as*, *viz.*, *to wit*, *for instance*, *namely*, *i. e.*, *that is*, or like expressions when they precede an example or a specification of particulars or subjects treated or enumerated; and also between these particulars when they consist each of a detached pair of words, or of a single word or phrase only slightly connected with the others.

Our line of weathered-oak novelties offers a broad field to choose from; namely, buffets; smoking tables; pipe racks; big, comfortable rockers, with fat, soft cushions; bookcases; couches; etc.

This is a novelty season: the fabrics show any sort of loom-caper to escape being plain; for instance, "Knicker" splotches; dashes of color; dim-colored plaids and stripes; voile; etamine; etc.

If the first example just given had been merely an enumeration of particulars with no modifying words that required to

be set off by commas, commas, instead of semicolons, might have been used between the particulars.

**75. The Colon.**—The colon (:) may properly be called a joint or hinge, uniting or balancing as it does the parts of a sentence. Some very long sentences that consist of many members have a place of change in construction or statement, for which place the colon is the proper mark.

The economical side of Sebon soap is of special importance. Few families can afford to use the higher-priced soaps in the toilet and bath, and thousands compromise by using costly soaps in the spare room, low-priced soaps for the bathroom basin, and ordinary laundry soap for the bathtub: the Sebon soap user needs only one kind of soap for the spare room, the bathroom, and the bathtub.

However, as very long sentences are usually undesirable in advertising copy, the use of the colon, as explained in the preceding paragraph, is rare, and most writers in such cases would use a period, rather than a colon, after *bathtub*.

**76.** The most common use of the colon is that of the formal introduction of particulars, or of a body of matter considered as a whole—such as a quotation, a speech, a complimentary salutation, etc.

All the leading brands of high-grade cigars are to be found here: the Utowanna, the Hikakiak, L'Amorita, the Hiawanna, the Exquisite, etc.

Dear Sir: Ladies and Gentlemen: To the Public: Spring Announcement:

The colon is also used to separate hours from minutes; as, 3:30 P. M.; 8:40 A. M.; etc.

No rule can be laid down for limiting the number of commas, semicolons, or dashes in a long and involved sentence, but there is rarely any necessity for more than one colon in any sentence.

**77. The Period.**—A complete statement or command, unless very strongly exclamatory, should be followed by a period (.).

Come right in for lunch and dinner today.

If you want a serviceable shotgun, one that a scratch or a bump won't ruin and that can be bought at a price that won't ruin you, the Dreadnaught Repeating Shotgun will meet your requirements.

**78.** A sentence beginning with *and*, *or*, *for*, *but*, or a similar connective, is really a part of the preceding sentence; yet such sentences are often separated by periods from what precedes. In this way, long and complex constructions may be avoided, with a gain in force and in ease of comprehension.

**79.** A period should be used after an abbreviation; as, *J. B. Smith*, *i. e.*, *q. v.*, *Dr.*, *Co.*, etc. It is also used to separate whole numbers from their decimal fractions; as, *$13.60*; *$4.05*; etc.

Such forms as *acc't* and *rec'd* are contractions, and if the apostrophe is used in such words, no period is required at the end.

**80.** In tables and synopses, and in statistical or other matter in tabular form, the period should be used only after abbreviations, or where it will prevent ambiguity. This rule applies also to other marks of punctuation. The period is now generally omitted at the termination of display lines, after running titles, and generally at the end of all lines that are followed by blank space. The theory is that punctuation should be used only when it accomplishes a useful purpose, and it is felt that in these forms of composition the period is not needed to indicate the end of a sentence.

**81. The Interrogation Mark.**—Every direct question should be followed by a mark of interrogation (?).

How about your eyes? Does the bright sun make you blink and squint? Are you troubled with occasional headaches? Do your eyes water when you face the wind? If so, there's something wrong. Better come to us before things get worse.

A thin slice of our Breakfast Bacon browned to a turn—what can be more appetizing and tempting to the lagging appetite? Have you tried it?

**82.** When several questions in a series omit the common element contained in the first, each question, even though grammatically incomplete, requires a separate mark of interrogation.

Shall a man succeed by theft? by dishonesty? by trickery? by bribery?

**83.** The mark of interrogation is sometimes used to express doubt or satire.

Do not allow yourself to be beguiled into investing (?) your money in mining stocks.

**84. The Exclamation Point.**—An exclamation point (!) should be placed after a word or a phrase intended to express great surprise or emotion. Properly used, the exclamation point gives force to language; improperly or profusely used, it weakens the force and lowers the tone of the argument.

The sweetest thing on earth is the face of a little child. Its skin is exquisitely delicate, like the bloom of a ripe peach. Imagine washing a peach with colored and perfumed soap! Next to pure water, Satin Soap is the purest and most innocent thing for a child's skin. No chemicals! No free alkali! Just a soft, snow-white puff of down, which vanishes instantly when water is applied.

Job printers and advertisement writers sometimes use the exclamation point at the end of display lines for no other reason than its convenience in filling up an otherwise short line. This use is not commended.

In advertising, the exclamation point can often be used with telling effect in emphasizing a sensational heading; but a lavish use of "scare lines" or "startlers" shou'd be avoided, for an injudicious use of such forms of publicity will lead to the inevitable result of cheapening the effect of the advertising.

**85. The Hyphen.**—The hyphen (-) is used to connect the elements of some compound words; as, for instance, *good-natured.* It is also used to show that a word is unfinished at the end of a line.

**86. The Dash.**—The dash (—), perhaps because it is the boldest and most striking of the minor points, is probably the most abused of all the punctuation marks. Writers who do not clearly know what punctuation is needed almost invariably use the dash. This is especially true of advertisement writers, who sometimes use dashes extravagantly.

Properly used, however, the dash fills a place that can be filled by no other mark of punctuation. In fact, sentences are frequently constructed that would not be intelligibly expressed if they were not punctuated with the dash.

**87.** The dash should be used wherever there is an abrupt change in a statement.

Send 10 cents today—the edition is limited—for the finest and most complete catalog of its kind ever issued.

Gluten's "Own Baking"—loaf and assorted cakes—still maintains the high standard of excellence.

**88.** The dash is often used to mark a mere rhetorical pause.

Whether you choose felt or straw is purely a matter of preference—and of where you're going to spend the summer

Now, as to wearing quality, Shapely's shoes prove themselves trusty friends that a man can feel at home with—or rather in. Moreover, they talk to his pocketbook in a way no other shoes do—along a money-saving line.

Good tailoring is simply putting thought and skill into every part of the suit—not into some parts.

**89.** The dash is used to separate the repetition or different amplifications of the same statement. This is its most frequent use in advertisement writing.

The smartest of all the summer waists—the more expensive materials—the more artistic models—the waists prized by dressy women—are here in an unusually large assortment.

The depositors of the Dime Bank are from every walk of life—the wage earner whose thrift prompts him to save a little out of his income each week, and the millionaire who finds in the bank a convenient and profitable depositary for funds that would otherwise be idle—the newsboy with the small earnings of a week to lay by, and the administrator or executor with trust funds to invest.

**90.** The dash is used to specify a period of time by connecting extreme dates. It is also useful in defining references. In such cases, the dash used is generally shorter than the regular dash.

The war of 1897–1900; the winter of 1902–03; pp. 17–23; Matt. 7:9–14.

Printers call a very short dash an *en dash* (–), the regular dash an *em dash* (—), and refer to longer dashes as a *2-em dash* (——) or a *3-em dash* (———).

**91. Parentheses.**—Words inserted in the body of a sentence or a paragraph and nearly or quite independent, so that they may be omitted without changing the sense or construction, should be enclosed in marks of parenthesis ( ).

Good bread smells good, and is a better appetizer than many a tonic. Good bread here every time—good because it's made from pure wheat flour, the hulls removed (unless you want the graham kind) by men skilled in their business.

If you "just dote" on dainty and delicious fancy cakes, we are sure you will be interested to learn that our new chef (formerly with the noted Le Grice, New York) is making "something new" in this line for us we think they excel any cakes we have yet seen—those who have tried them come back for more. Won't you try them?

**92. Brackets.**—Brackets [], like the marks of parenthesis, are used in pairs within a sentence to enclose (1) suggested corrections in grammar or spelling; (2) stage directions in plays; (3) derivation of words, plurals, principal parts, etc. in dictionaries; (4) explanations or comments (usually made by the author, reporter, or editor).

He is the subtilest [subtlest (?)] reasoner whom [that] the age has produced.

We would have our Constitution obeyed because the people love the principles of the Constitution [long-continued applause]; and today, if I am called to the work to which Abraham Lincoln was called 16 years ago, it is under brighter skies and more favorable auspices. [Applause.]

Directions intended for the printer and written on the proof or in the copy are frequently enclosed in brackets; as, [*Set this line in 18-pt. De Vinne.*]

**93. Quotation Marks.**—The primary purpose of quotation marks (" ") is to enclose the exact words of another person, so that the reader at a glance shall differentiate the words quoted from those of the writer.

In the dressmaking parlors, you who are planning Horse-Show gowns or evening costumes cannot afford to miss this superb showing. As one lady remarked, "It takes time from shopping, but they're so pretty I just had to stop and look at them."

"If you would know the value of money, try to borrow some." A volume of good advice on the subject of saving would fail to convince as would this simple test.

**94.** When a quotation consists of two or more paragraphs with nothing omitted between them, the marks (") are placed at the beginning of each paragraph, and the entire quotation is closed by the marks (") placed at the end of the last line. If the paragraphs quoted are not consecutive in the original, the marks (") are also placed at the end of each paragraph preceding points where matter is omitted. Likewise, omissions of sentences or parts of sentences from quoted matter are indicated by (" . . . ") at the points of omission.

"True and lasting business success comes only from honesty and strict integrity.

"Untruthfulness often leads to unfair dealing and possibly to crime, while strict truthfulness" . . . . . "gains the confidence of others."

Quotations or extracts set in smaller type and made separate paragraphs need no quotation marks. Change of size is enough to show that the quotation is not a part of the text.

**95.** Where there is a quotation within a quotation, the second quotation should be enclosed in *single quotation marks* (' ').

A customer remarked the other day, "Until a friend of mine asked me 'Why don't you go to Brown's?' I had never thought of coming here for rugs."

**96.** Quotation marks are sometimes used to distinguish slang or ungrammatical expressions that might otherwise be taken as the writer's own choice of language.

Hundreds of fishermen "hang up" at this famous resort.

**97. The Apostrophe.**—The apostrophe (') is used (1) to denote the possessive case; and (2) as a substitute for omitted letters or figures.

**98.** All singular nouns, and all plural nouns ending with any other letter than *s*, form the possessive by the addition of the apostrophe and *s*.

Boy's nature; man's estate; men's hats; the people's rights.

Exceptions to this rule are to be found in a few phrases that have become established by long usage.

For righteousness' sake; for conscience' sake; for goodness' sake.

Such forms as *Evans' ale* are usually written in advertising copy without the addition of the possessive *s*.

**99.** For all nouns in the plural number that end in *s*, the apostrophe must follow the *s*.

Boys' clothing; horses' heads; countesses' costumes; girls' games.

**100.** When two names are in apposition or constitute a title, the possessive sign is usually attached to the last.

The Czar of Russia's reign; Tennyson, the poet's, home; the Mayor of Boston's address; Mellet, the meat man's, offerings.

**101.** The apostrophe should not be used with the possessive pronouns *hers*, *its*, *ours*, *yours*, and *theirs*. *It's*, a contraction of *it is*, does requires the apostrophe. The indefinite pronouns *one*, *other*, *either*, *neither*, and *another* form the possessive in the same way as nouns.

One's party; others' goods; either's happiness; neither's affair.

**102.** When several possessive nouns modify the same word and imply common possession, the apostrophe is added to the last word only. Where, however, the possessive nouns modify words not common to all, whether expressed or implied, the apostrophe is added to each.

John and Eliza's books (joint ownership); John's and Eliza's books (individual ownership); William and Mary's reign; Cæsar's and Napoleon's victories; Smith, Gray & Company's store; men's, women's, and children's shoes.

NOTE.—In such titles as Merchants and Mechanics Bank, Adams Express Company, Ladies Dressing Room, etc., many writers regard the words *Merchants*, *Mechanics*, *Adams*, etc. as adjectives, and hence write them without the apostrophe.

**103.** The apostrophe is used to indicate the omission of letters in dialect, in familiar dialogue, in poetry, and in dates, when the century is understood.

I'll; I'm; doesn't; couldn't; 'twas; ne'er; it's this way; the spirit of '76; the Argonauts of '49.

**104.** The apostrophe is used in an arbitrary manner to denote the plural of figures and letters.

Mind your p's and q's. Here are seven 3's and three 7's.

**105. Miscellaneous Marks.**—The **brace** { } is used in grouping.

$$\{[a-(b+c)]-d\} \qquad \text{Homes}\left\{\begin{matrix}\text{by}\\ \text{over}\\ \text{under}\end{matrix}\right\}\text{the sea.}$$

**106. Ditto marks** (") are used to denote that something is to be understood as repeated from immediately above. When any word or expression with its accompanying punctuation is to be repeated, the fact is indicated by writing ditto marks instead or by writing *do.*, the abbreviation of ditto. The use of ditto marks is to be discouraged except in bookkeeping, where they serve a distinct and peculiar purpose.

**107.** Special attention to a statement is generally denoted by an **index**, or **fist** (☞). The term *fist* is preferred among printers; in fact, they rarely use the regular name *index*.

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## THE LETTERING PLATES

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### MATERIALS AND METHODS OF WORK

**108. Paper, Pencils, Brushes, Pigments.**—The plates of this Section are to consist of alphabets, letters, examples of spacing, etc., laid out in black on the white paper. Therefore the materials to be used will be the same as were used in previous Sections.

The student must observe care, however, to look ahead and see how many plates are to be executed, and then keep himself well supplied with paper, etc. It is well to keep on hand, at all times, a quire (24 sheets) of white drawing paper in reserve.

**109. Method of Preparing and Submitting Plates.** As in the study of preceding Sections, the student should now

read over this entire Section to get the general plan of what is being taught, and then return to the beginning and again read each page with care. Then the plates may be prepared; the directions for laying them out being followed with great care.

---

## PLATE 1

**110. Laying Out the Plate.**—Select from the illustrations of modified Gothic shown in Figs. 1, 3, and 5 the upper-case alphabet that most appeals to you, and then lay it out, on the 20″×15″ sheet, within a rectangle about 15 inches long and 9 inches high. No explicit directions can be given for the heights of the letters, and the interspaces, for these will depend entirely on the particular alphabet selected, and the relative sizes of the letters. Simply lay out the particular alphabet you select so as to fit approximately within the 15″×9″ rectangle on the plate. It will be a comparatively simple matter to lay out the alphabet in its proper proportions within the 15″×9″ rectangle on the 20″×15″ plate, because the full-page text illustrations of these alphabets have been arranged in similar proportions. The alphabets, therefore, may be copied in just the proportions shown, but, of course, on a larger scale.

The letters of any of the alphabets in Figs. 1, 3, and 5, may be made with the flat, one-stroke brush or with the pen, as desired, but they must be solid black on a white ground. Black drawing ink, such as previously used, will be suitable for the purpose.

**111. Final Work on Plate 1.**—When the letters of the alphabet have all been completed and properly filled in, place the title, Plate 1: Modern Styles and Spacing, at the top of the sheet as usual, and on the back of the sheet, lower left-hand corner, place the class letters and number, name and address, and the date of completion.

This plate may be mailed to the Schools at this time in the mailing tube provided, or it may be held until Plate 2 (comprising the lower-case letters of this same alphabet) has been

completed; at which time Plates 1 and 2 may be mailed to the Schools together for examination.

Proceed now with the work of Plate 2.

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## PLATE 2

**112. Laying Out the Plate.**—On the 20″×15″ sheet lay out the 15″×9″ rectangle, and then letter within the limits of this rectangle the lower-case alphabet shown in Fig. 2. The large-size letters on your plate will be arranged proportionately on your plate just as they are arranged (on a smaller scale, of course) in the illustration shown in Fig. 2. Be sure that the lower-case letters on your Plate 2 bear the same relative proportions (height, etc.) to the upper-case letters on your Plate 1, as do the lower-case letters in Fig. 2 to the upper-case ones of Fig. 1 of the text.

**113. Final Work on Plate 2.**—When the work on this Plate 2 has been completed, the title, Plate 2: Modern Styles and Spacing, should be placed at the top of the sheet; and the class letters and number, name and address, and the date of completion, should be placed on the back of the sheet at the lower left-hand corner.

The plate should now be mailed to the Schools in the mailing tube, as previously directed. If Plate 1 has not yet been sent, both Plates 1 and 2 may now be mailed in the same tube to the Schools for examination.

Proceed now with the work of Plate 3.

---

## PLATE 3

**114. Laying Out the Plate.**—Select from the examples shown in Figs. 8, 10, 12, and 15, an upper-case alphabet of modified Roman and lay it out within the 15″×9″ rectangle on the 20″×15″ sheet, as described for Plate 1. Block in the letters solid, so that they will appear black on a white field. Use brush or pen, as may be found most convenient. The

same general directions should be followed in laying out this plate and rendering the letters as were given for laying out Plate 1.

**115. Final Work on Plate 3.**—Upon the completion of the letters on the plate, the title, Plate 3: Modern Styles and Spacing, should be placed at the top of the sheet; and the class letters and number, name and address, and date of completion, should be placed on the back of the sheet, at the lower left-hand corner.

The plate may now be sent to the Schools in the mailing tube as previously directed, or it may be held until Plate 4 (comprising the lower-case letters of this same alphabet) has been completed, at which time both Plates 1 and 2 may be mailed in the same tube to the Schools for examination.

Proceed now with the work of Plate 4.

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## PLATE 4

**116. Laying Out the Plate.**—Lay out the 15″×9″ rectangle on the 20″×15″ sheet of paper, and then within this rectangle letter carefully the lower-case alphabet that goes with the upper-case one used for Plate 3. The lower-case alphabets of the modified Roman style are shown in Figs. 9, 11, 13, and 16, and the proper one may readily be selected. As in the case of Plate 2, the sizes of your letters on this Plate 4 must bear the same relative proportions to the 15″×9″ rectangles as do the small letters in the text illustrations to their group contours.

**117. Final Work on Plate 4.**—Upon the completion of the lettering on this plate, the title, Plate 4: Modern Styles and Spacing, should be placed at the top of the sheet; and the class letters and number, name and address, and the date of completion, should be placed on the back of the sheet at the lower left-hand corner.

The plate should now be mailed to the Schools, as usual, in the mailing tube. If Plate 3 has not yet been sent, both

Plates 3 and 4 may now be mailed in the same tube to the Schools for examination.

Proceed now with the work of Plate 5.

---

## PLATE 5

**118. Laying Out the Plate.**—Fig. 17 shows a good upper-case modern Italic. Enlarge this example and arrange it so that it fits within the 15″×9″ rectangle on the 20″×15″ sheet. Make the letters appear black on a white field.

The same general directions should be followed in laying out this plate as were given for Plate 1.

**119. Final Work on Plate 5.**—Upon the completion of the letters on the plate, the title, Plate 5: Modern Styles and Spacing, should be placed at the top of the sheet, and the class letters and number, name and address, and date of completion, should be placed on the back of the sheet, at the lower left-hand corner.

This plate may be mailed to the Schools at this time, as previously directed, or it may be held until Plate 6 (comprising the lower-case letters of this same alphabet) has been completed, at which time both Plates 5 and 6 may be mailed in the same tube to the Schools for examination.

Proceed now with the work of Plate 6.

---

## PLATE 6

**120. Laying Out the Plate.**—Within the 15″×9″ rectangle on the 20″×15″ sheet, letter carefully the lower-case alphabet shown in Fig. 18, making it bear the same relative proportions to the upper-case letters made for Plate 5, as the letters of Fig. 18 bear to those of Fig. 17. It may be that this lower-case modified Italic alphabet will not entirely fill the 15″×9″ rectangle, but draw it so as to maintain the proportions shown in Fig. 18.

Both the upper-case and the lower-case Italic letters will probably have to be penciled in before the brush or pen work is done on them.

**121. Final Work on Plate 6.**—Upon the completion of the lettering, the title, Plate 6: Modern Styles and Spacing, should be placed at the top of the sheet, as usual, and the class letters and numbers, name and address, and the date of completion, should be placed on the back of the sheet at the lower left-hand corner.

Now, mail the plate to the Schools in the usual manner. If Plate 5 has not yet been sent, both Plates 5 and 6 may now be mailed in the same tube to the Schools for examination.

Proceed now with the work of Plate 7.

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## PLATE 7

**122. Purpose.**—The work on this plate will train the student to lay out and space letters and words. A great deal of material has been described and illustrated so far on the matter of letter and word spacing, and now the student will be asked to demonstrate that he has understood, and can apply, these directions. No copy of any existing panel of lettering must be made, but the student must actually lay out and space the words and letters as specified, applying to this work the principles and practices he has so far learned.

**123. Laying Out the Plate.**—Within a rectangle approximately 15 in.×9 in. on the 20″×15″ plate, arrange, in two or three lines, space, and punctuate the following:

STOP LOOK EUREKA GLOVES THIS WEEK $2.00

The words as here given are not arranged or punctuated. The letter spacing, the word arrangement and spacing, and the punctuation, are all left to the judgment of the student.

Select some definite letter style, as a modified Roman, or modified Gothic, and adhere to it throughout. Draw the letters so exactly and space them so carefully that there will be no doubt whatever of the style of letter, or the readableness of the message.

As before, all letters should be very exactly laid out between accurately drawn horizontal lines, and should be very exactly drawn, so that they are like the example shown. There must be no evidence of the letters having been laid out hastily or carelessly. Block them in solid on the white background.

**124. Final Work on Plate 7.**—When all the lettering for this plate has been completed, place the title, Plate 7: Modern Styles and Spacing, at the top of the sheet, and on the back of the sheet, lower left-hand corner, place the class letters and number, name and address, and date of completion. Plate 7 should now be placed in a mailing tube and sent to the Schools for examination.

If any relettered work on any of the plates of this Section has been called for and has not yet been completed, it should be satisfactorily finished at this time. After all the required work on the plates of this Section has been completed, the work of the next Section should be taken up at once.

# DECORATIVE ORNAMENT

## CLASSIC AND PERIOD STYLES

**1. Fifth Stage in Learning to Letter.**—So far, the work has included the first four stages of learning to do artistic lettering. The first stage has covered the practice in freehand work that would make the finger and hand muscles supple, and produce dexterity in the handling of pencil and brush and also acquaint the beginner with the anatomy or structure of letter forms. The second and third stages of learning to letter provided practice in applying freehand pencil and brush strokes to alphabets of standard letters of all kinds, and familiarized one with the standard styles of letters and alphabets—first Gothic and Roman, and then Italic and Text. The fourth stage acquainted the student with modern styles of letters and letter spacing.

He is now prepared for the fifth stage of learning to do artistic lettering, namely, the study of decorative and ornamental forms that will harmonize with certain styles of lettering.

**2. Method of Study in This Section.**—This Section may be considered as being mainly reference material that will be useful for future work, the illustrations of dignified lettering and appropriate ornament being especially valuable. These illustrations should be carefully studied and the accompanying text read with equal care. Some test work in the form of drawing plates will be required as before. Full directions for the preparation of these plates will be given in the concluding pages of this Section.

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**3. Scope and Purpose of These Examples of Ornament.**—When looking at these illustrations, therefore, they should not be considered as mere pictures to be passed over in a perfunctory manner, but each one must be carefully studied for the good ornament, good lettering, and good composition shown in it. Later when the student comes to do lettering for cards and signs of various kinds, whether on the plates during the progress of his course or in practical commercial work, he will not be content to turn out any lettered work that shows letters poorly drawn and proportioned, badly spaced, and poorly designed, but he will keep himself keyed up to produce only work that is up to the standard shown in the illustrations.

The student must not make the mistake of thinking that this present Section is to describe and give examples of modern commercial cards and signs and their decoration. The purpose here is to present arbitrary ornamental forms both classic and modern, that at the proper time can be adapted by the student to cards or signs when he comes to make designs for them. In other words, this present Section is to serve as a presentation of arbitrary decorative forms, ancient and modern.

Later, the student will be taught the practical designing of the lettered bulletin, and numerous examples of the most up-to-date artistic work will then be shown.

**4. Relative Importance of Decorative Ornament.** The letterer who does card and sign work is not as greatly in need of a knowledge of the various classic and modern styles of decorative ornament as is the artist who designs interior decorations, wallpapers, carpets, and rugs, stained glass, textiles, and the like. The most artistic lettered work—panels, cards, signs, bulletins, etc.—is that in which the chief attention has been given to careful arrangement and spacing of the blocks of lettering within the available spaces, the carefully thought-out backgrounds, and the excellence of the drawing and rendering of the letters themselves, with little or no ornament or decorative features.

However, cases will arise where the letterer will find it necessary to use ornament with the letters; and in certain cases clients insist on having ornament used when the letterer himself would prefer not to use ornament. The student, therefore, should have some knowledge of the classic and the modern styles of ornament.

**5. Classic and Modern Styles of Ornament.**—Ornament, and the proper use of ornament, are things that require original designing. The decorative artist does not use ornament as a milliner would sew spangles on a hat or as a merchant would hang flags on the front of his store building on some patriotic occasion. For artistic work, properly lettered and ornamented cards and signs, etc., the ornamental forms must themselves be designed as individual elements or motifs, so as to be appropriate for display work, and then must be combined in such a way, with the lettered portions, background spaces, etc., as to form a design.

Ability to do such designing with the use of ornament comes only after the student has familiarized himself with classic and modern forms of ornament. The term *classic*, in this connection, refers to those decorative forms of the old Egyptians, Greeks, Romans, and other peoples, that we have come to realize as the best and most typical forms produced by those nations. It is only through a study of these classic forms that we come to understand the *modern* forms of decorative ornament, or that we are able to design and apply decorative forms of our own.

**6. Typical Ornament and Decoration of Various Periods.**—No attempt will be made here to discuss in detail historic or period styles of ornament and decoration; but, it will be helpful to the letterer to have presented here the general characteristics of the principal historic periods. It must not be thought that these decorative motifs are to be copied just as they are shown. They are to be considered merely as a collection of authoritative historic examples from which there may be selected that form which is best adapted for the lettering work at hand. The decorative forms may then be

EGYPTIAN DECORATIVE MOTIFS

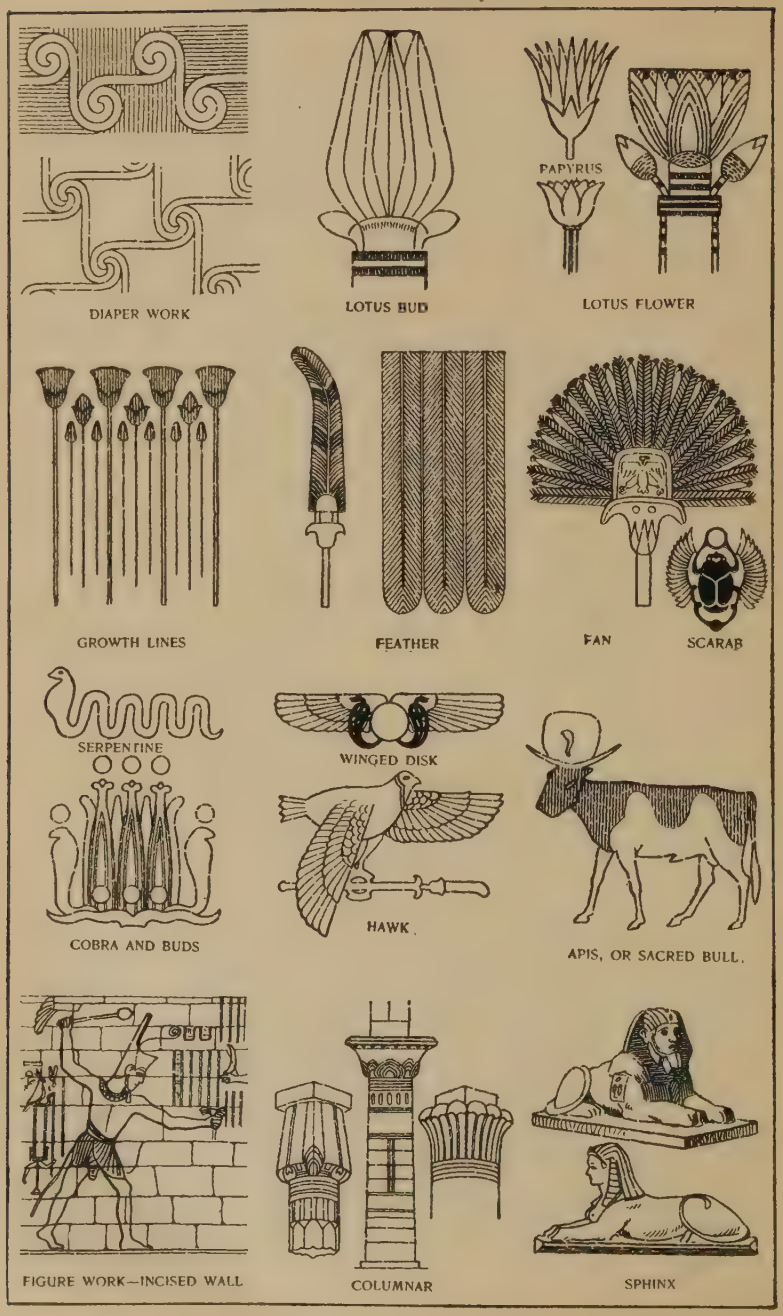



FIG. 1

GREEK DECORATIVE MOTIFS

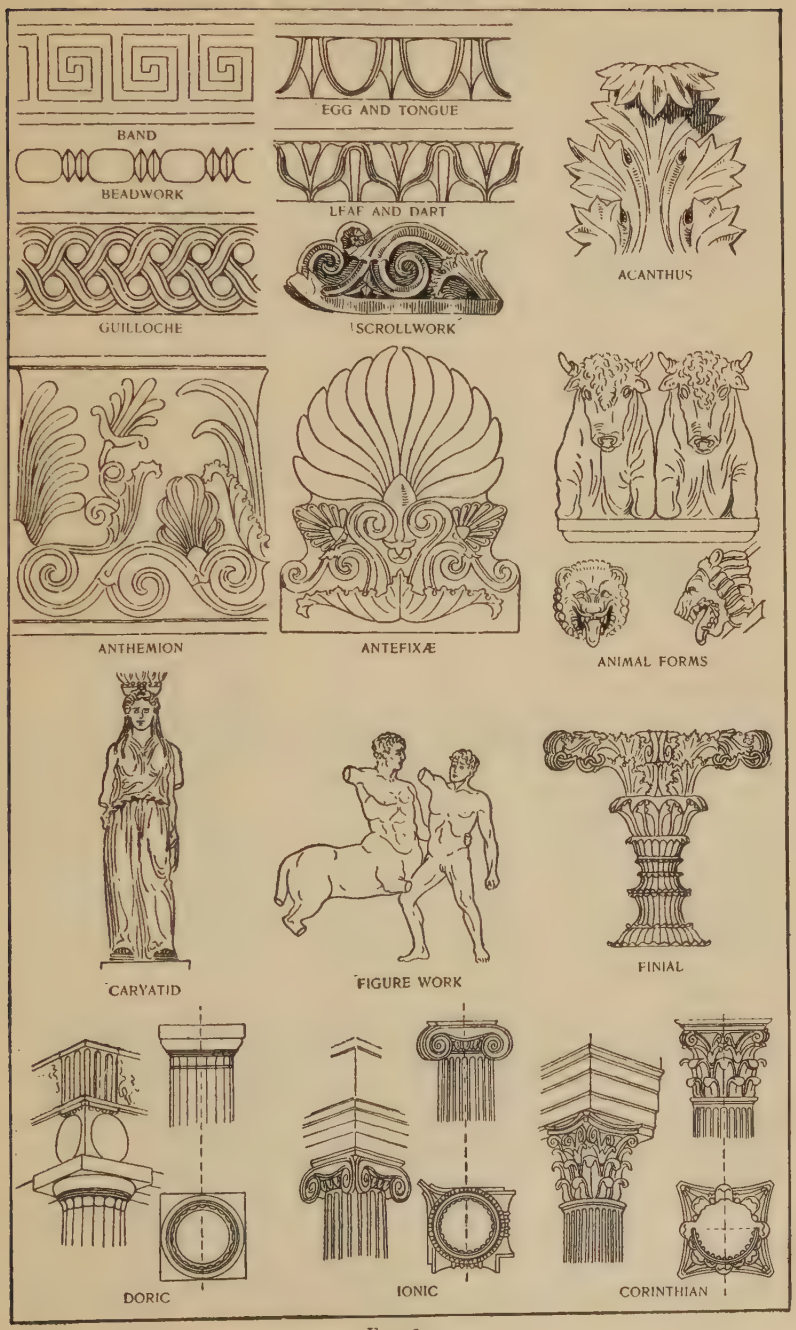



FIG. 2

ROMAN DECORATIVE MOTIFS

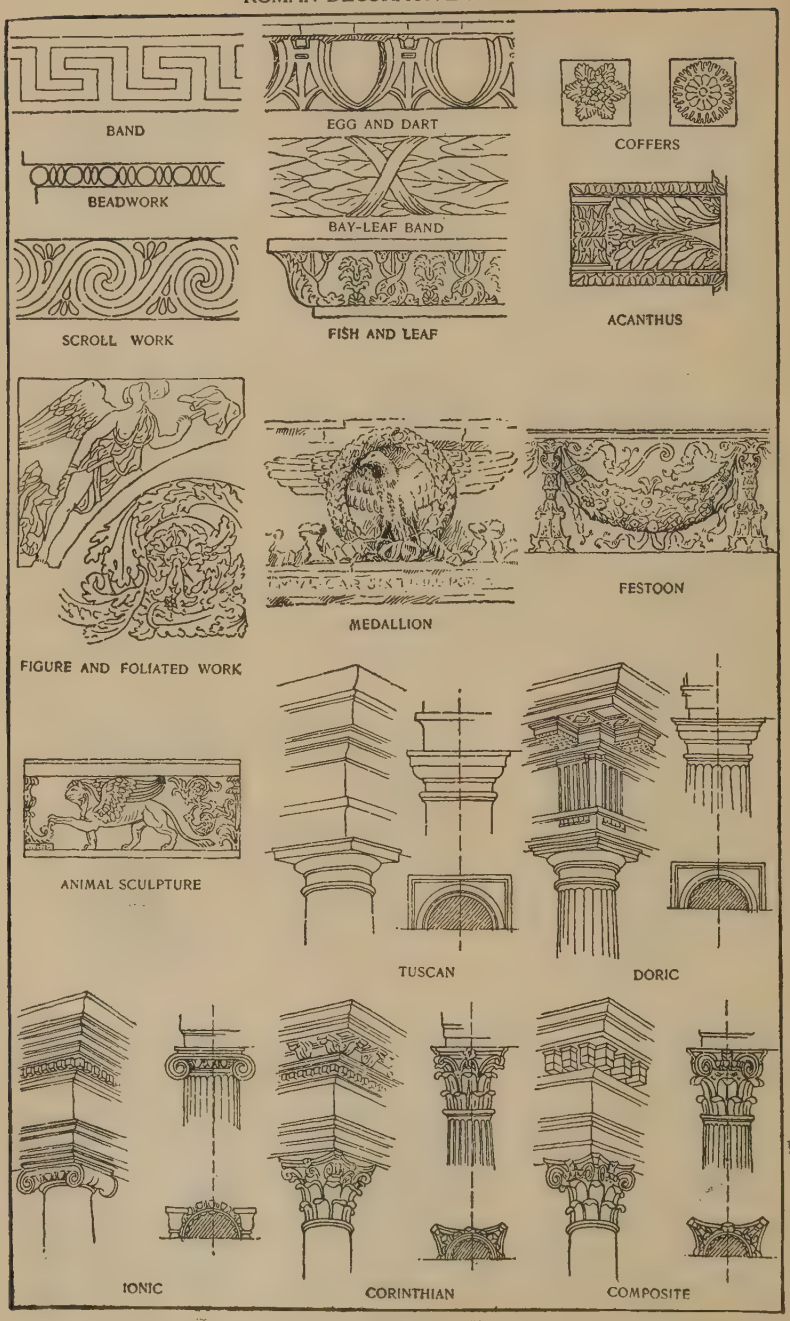



FIG. 3

SARACENIC AND MOORISH DECORATIVE MOTIFS

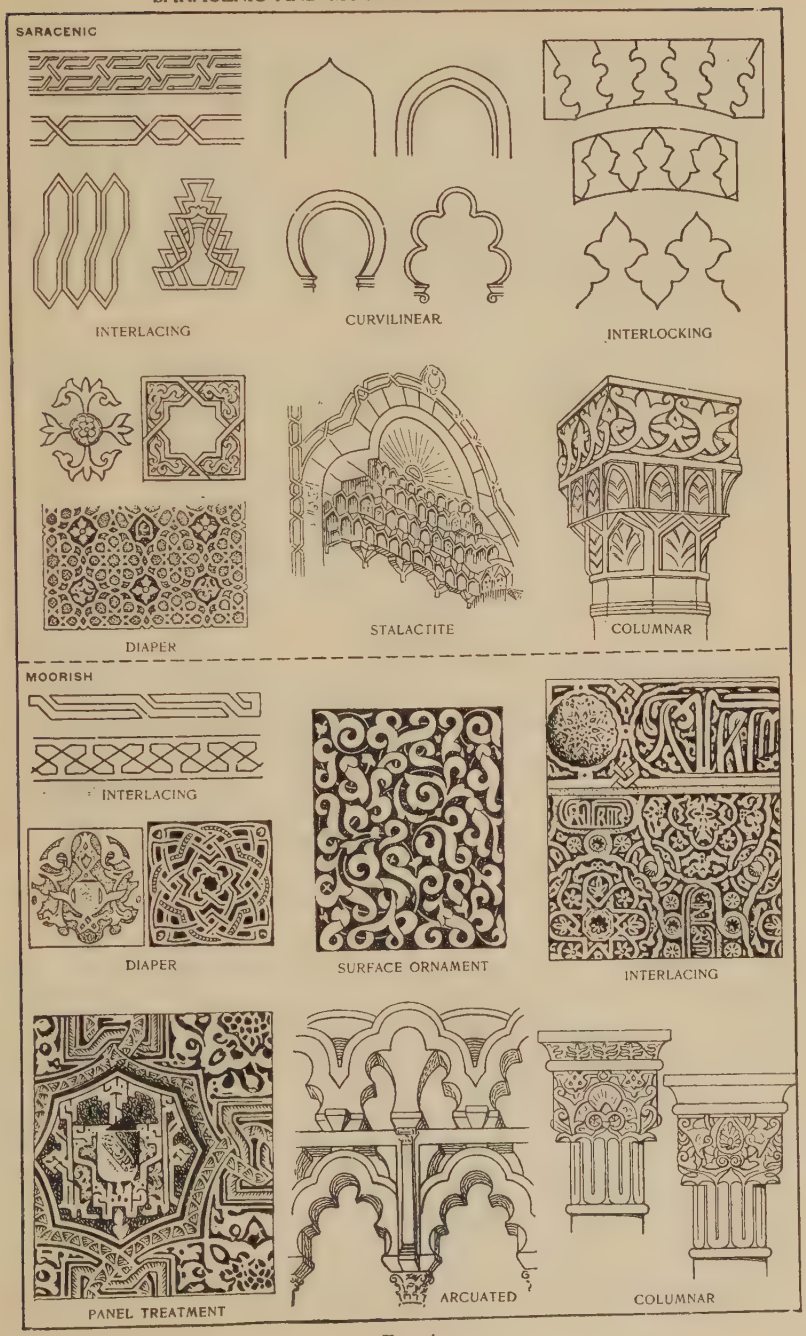



FIG. 4

## GOTHIC DECORATIVE MOTIFS

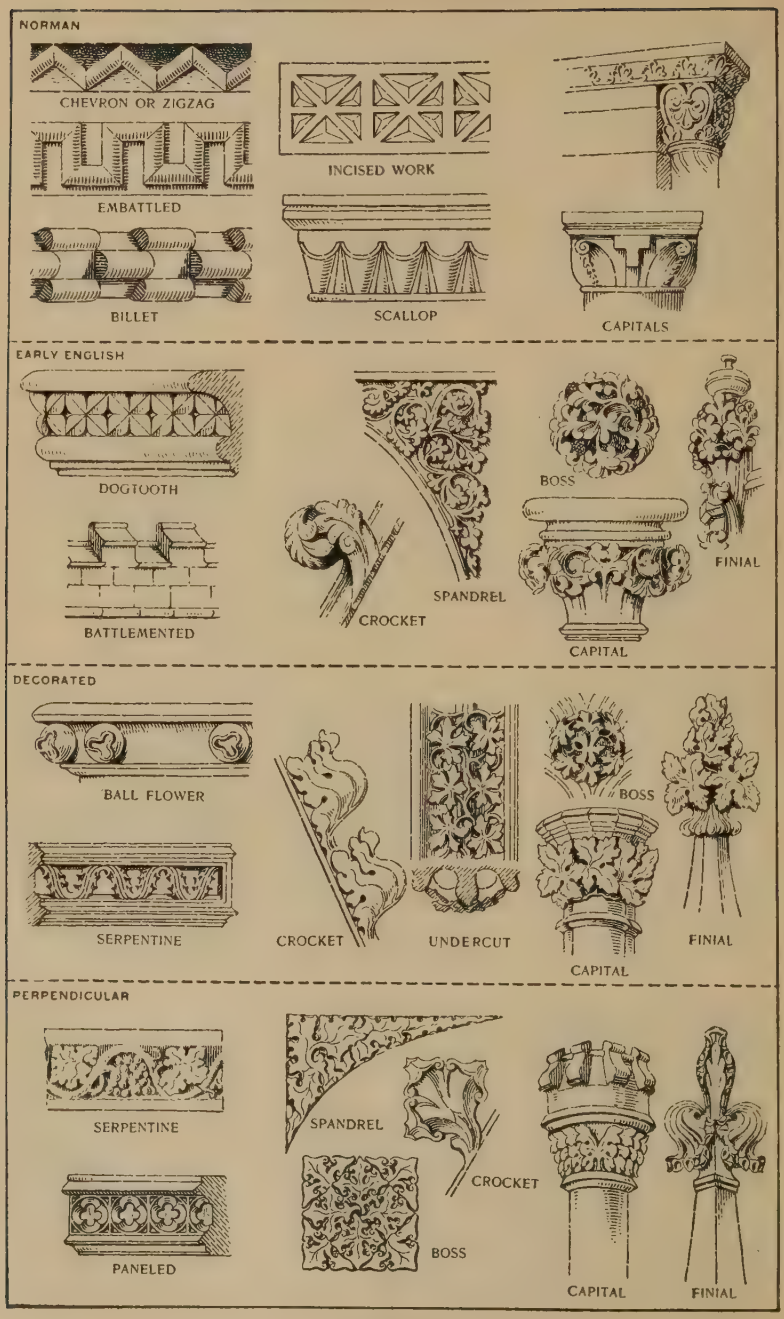
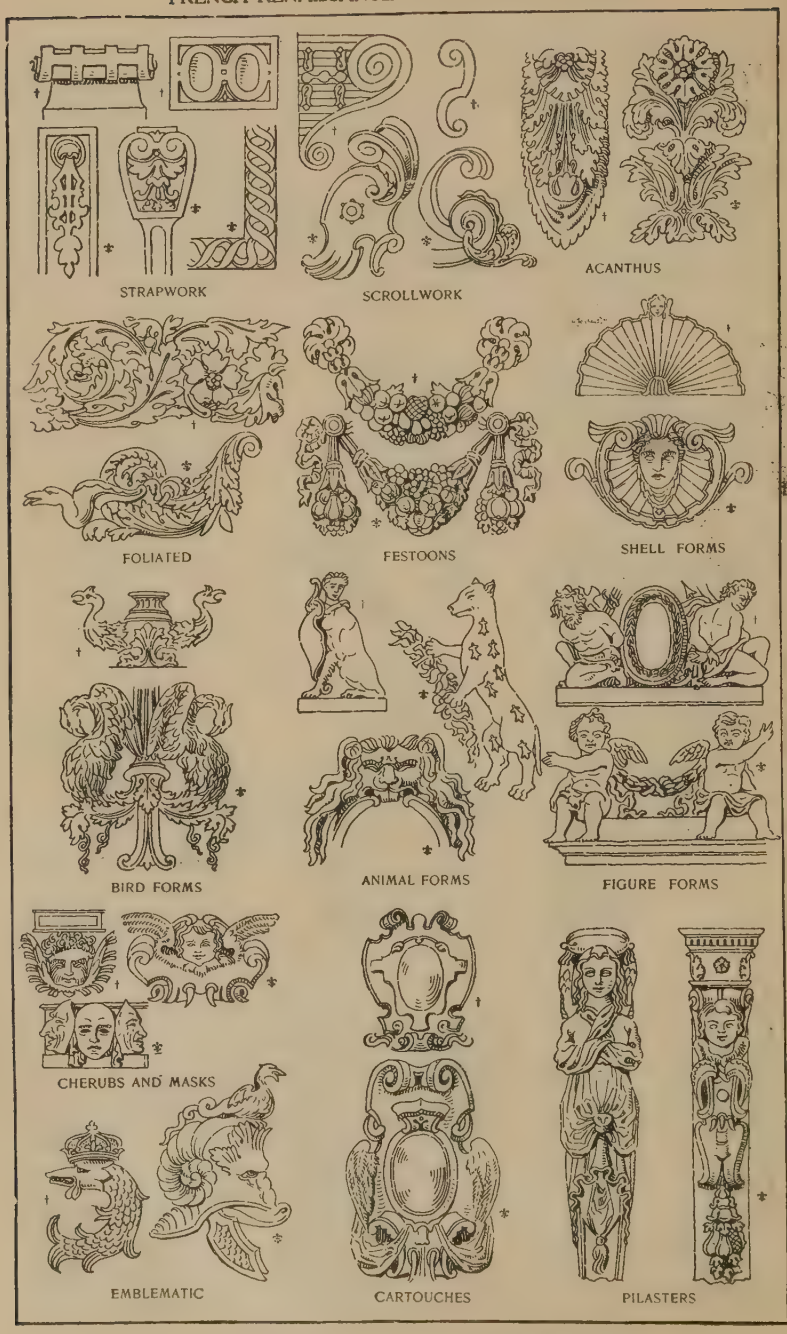



Fig. 5

ITALIAN RENAISSANCE DECORATIVE MOTIFS

FIG. 6

FRENCH RENAISSANCE DECORATIVE MOTIFS




Henry IV = †  Louis XIII = ✠

Fig. 7

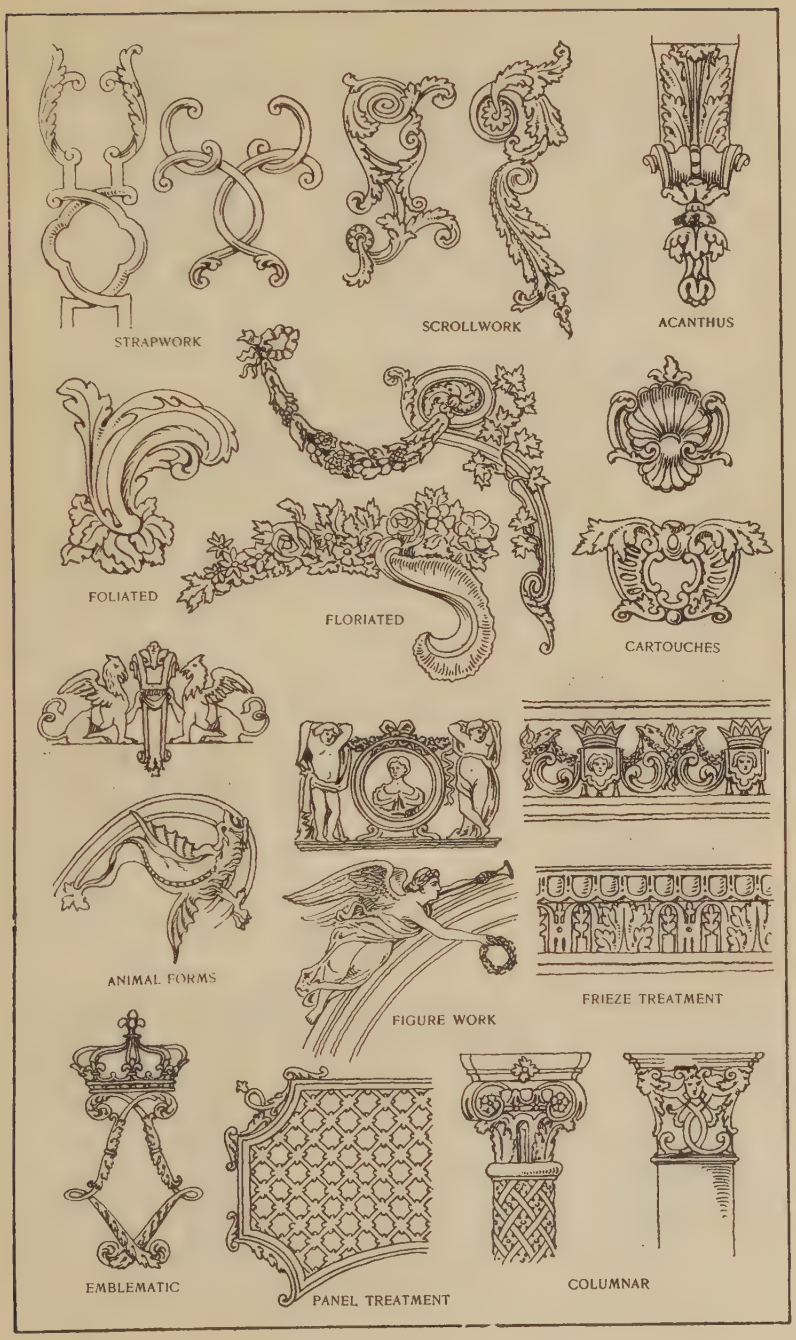

STRAPWORK
SCROLLWORK
ACANTHUS
FOLIATED
FLORIATED
CARTOUCHES
ANIMAL FORMS
FIGURE WORK
FRIEZE TREATMENT
EMBLEMATIC
PANEL TREATMENT
COLUMNAR

Fig. 8

FRENCH RENAISSANCE DECORATIVE MOTIFS

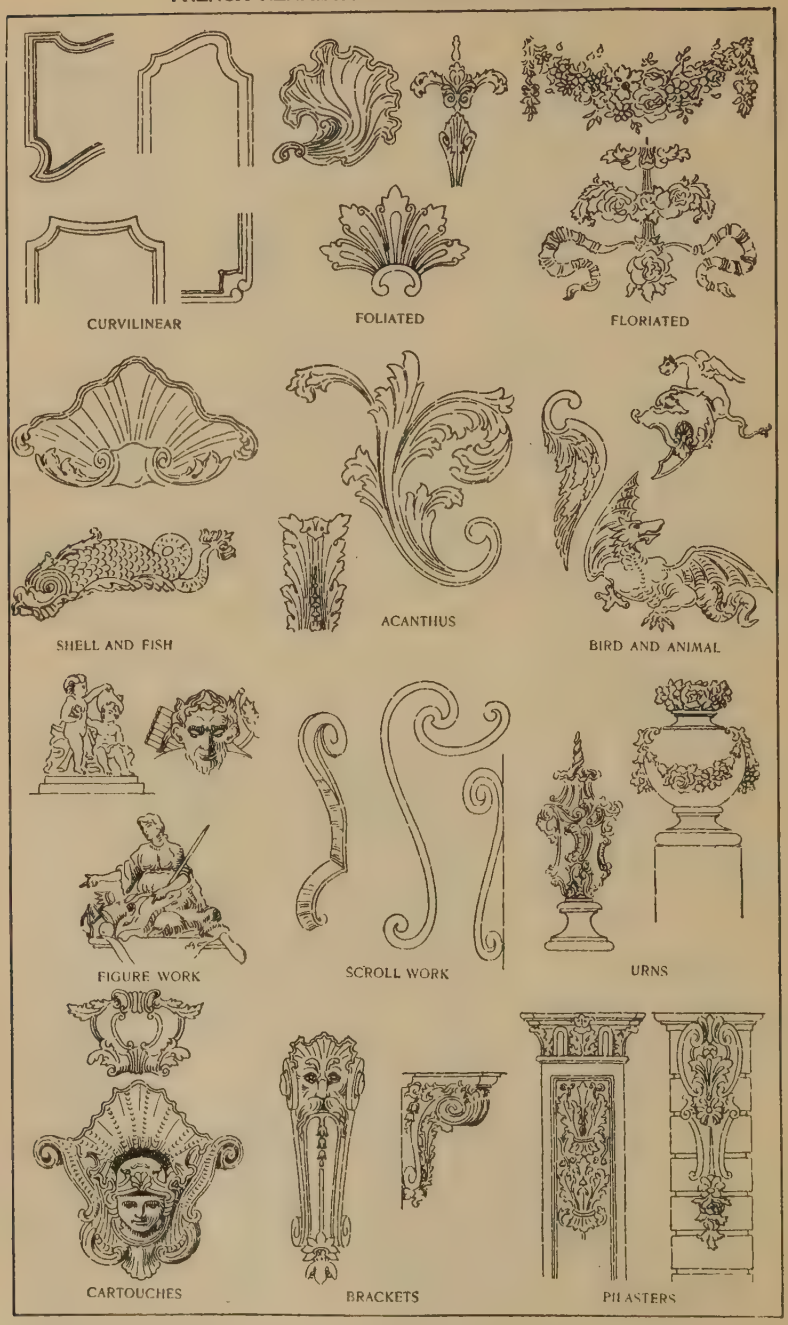



Fig. 9

ENGLISH RENAISSANCE DECORATIVE MOTIFS

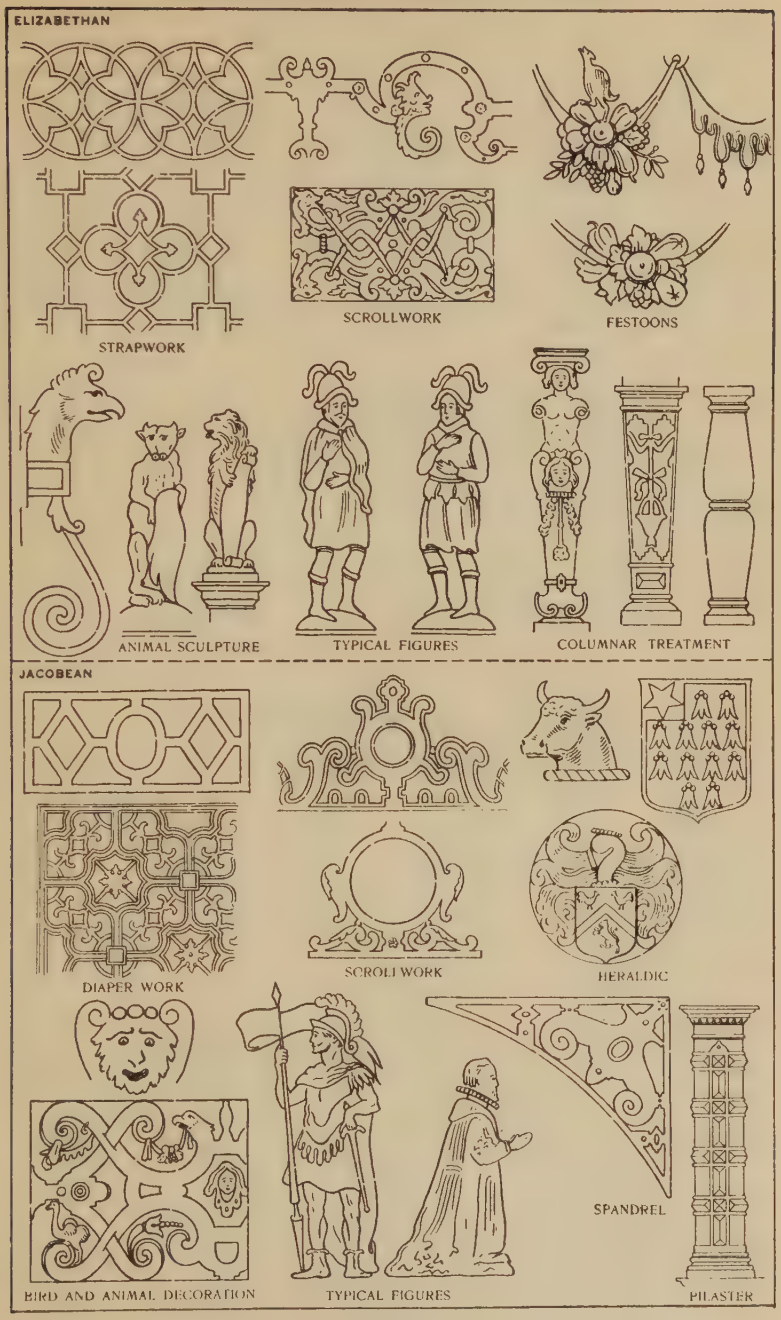



Fig. 10

STRAPWORK
SCROLLWORK
ACANTHUS
1734
FOLIATED
FLORIATED
FISH AND ANIMAL FORMS
FIGURE WORK
URN FORMS
FINIALS
PEDIMENTS
PANEL TREATMENT
PILASTER
COLUMNAR

Fig. 11

AMERICAN COLONIAL DECORATIVE MOTIFS

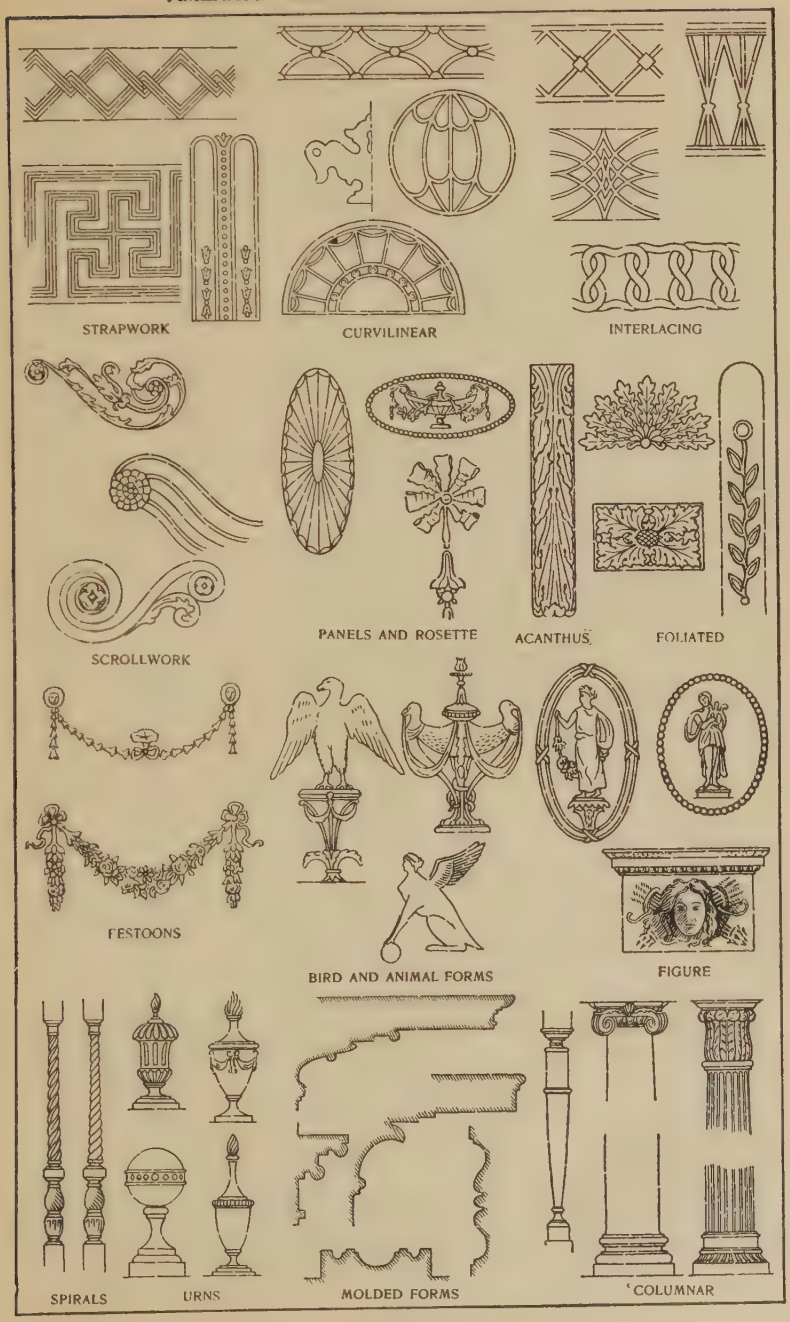



Fig. 12

MODERN DECORATIVE MOTIFS

Fig. 13

Fig. 14

rendered in outline, silhouette, half shade, or in any other method that best suits the style and weight of letters employed.

**7.** In Figs. 1 to 12 are shown motifs characteristic of the Egyptian, Greek, Roman, Saracenic, Moorish, English Gothic, Italian Renaissance, French Renaissance, English Renaissance, and American Colonial, respectively. Figs. 13 and 14 show some modern decorative devices that will combine well with modern commercial lettering, when there is no necessity for adhering to any historic style. A good book on decorative motifs should also be secured for reference purposes.

If there is occasion to use any one of the motifs shown in the pages exactly as it appears here, it must of course be enlarged in a suitable manner to conform with the scale of the lettering. This will not be at all difficult, because all the specimens of ornament shown in Figs. 1 to 14 are clearly drawn, and all details can be readily enlarged as desired. Then they must, of course, be properly rendered in white, gray, and black, in monochrome, or in full color.

**8. Practical Use of These Specimens.**—For example, suppose it were desired to use on a sign the ribbon and wreath ornament at the bottom of Fig. 14. It could be enlarged, as shown in Figs. 86 and 87, to any size, its lines, of course, being made correspondingly stronger and heavier, the decorative roses in the wreath being made pink or red, and the smaller flowers yellow, with suggestions of green-leaf background, the ribbons being a light blue. All outlining could be of a strong black, or a deep, rich brown.

## MODERN ADAPTATIONS

### ORNAMENT APPROPRIATE FOR SIGN WORK

**9. Peculiar Requirements of Sign Work.**—Figs. 13 and 14 show specimens of what may be termed modern ornamental and decorative forms, and were introduced simply as typical historic and modern-period styles.

When the letterer comes to design and to use ornament that will be suitable for modern artistic sign work, he must remember the peculiar requirements of this class of work. The ornament must not be the chief thing on the panel, but must be subordinate to the lettering and at the same time serve as an embellishment.

For this reason, considerable thought must be given to choosing the style of ornament that will best harmonize with the shape of the lettered sign, the purpose for which it is used, the kind and amount of lettering, etc. Very rarely, therefore, can ornamental forms be simply appropriated from copies and applied as molded and pressed wooden carved work is applied to and glued upon cheap furniture.

The ornament, usually based on some historic form, must be altered and adapted to suit the peculiar needs of modern sign work.

**10. Examples of Modern Adaptations of Decorative Ornament.**—Several examples of adapted ornament, suitable for practical work, will serve to show the method by which such ornament is selected and used. One of the historic forms of ornament most frequently employed in practical work is the acanthus leaf in its various forms, sometimes as a unit, sometimes in repeating formation as a scroll effect. Such an acanthus leaf formation, as used by the Greeks, is shown in the full-page illustration of Greek Decorative Motifs,

Fig. 2, at the upper right-hand corner, and, as used by the Romans, is shown in Fig. 3, the fourth unit down from the upper left-hand corner, and marked *foliated work*.

A more detailed drawing of the acanthus is shown in Fig. 15, where the natural leaf effect, symmetrically arranged, is shown,

Fig. 15

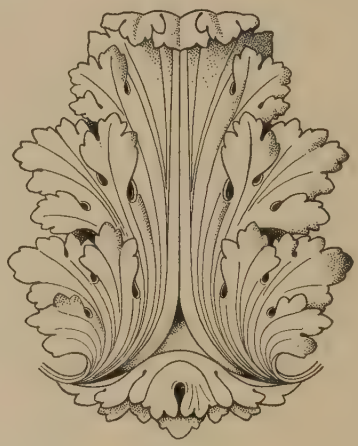


Fig. 16

the decorative and conventional treatment being shown in Fig. 16. A scroll arrangement is shown in Fig. 17, the details of which are really based on the forms of the acanthus leaf, but which have been so elaborated as to make it difficult to identify the acanthus.

With such general forms as already shown, the letterer has no difficulty in designing and painting acanthus scrolls

Fig. 17

suitable for cards or signs. Such a scroll is shown in Fig. 18, the center of which could be colored by having red run in above the band and yellow below it, the centerpiece being

Fig. 18

shaded and modeled to give the convex effect shown. The rest of the scroll could be variegated by beginning at the left with various values of yellow, and running into green at the middle, and finishing at the right in purple or red. All high lights on colors should be lighter values of those same colors.

Other typical examples of artistic sign decoration and ornamentation are shown in Figs. 19 to 24, inclusive. The forms and color schemes of these specimens are very plainly illustrated and the letterer would have no difficulty in enlarging these for use, and in employing these color schemes.

**11.** In Figs. 19 to 24, inclusive, specimens of modern adaptations of the acanthus-leaf ornament are shown in colors. That in Fig. 19 is suitable for use at each side of the top of a panel or rectangle that has an arched or curved

top. In Fig. 20 is a centerpiece ornament, the leaves in the original being a subdued purple, and the center figure of the ornament gray. The large background is a rich maroon. The example shown in Fig. 21 serves as an excellent end ornament for a panel, and the color scheme is very appropriate and harmonious. Figs. 22, 23, and 24 could be used for panel ornaments and corner pieces. All these examples of modern commercial ornament in colors are of the highest types and the student will find it of advantage to draw and paint them for practice so as to familiarize himself with them.

**12. Rococo Relief Ornament.**—A most practical form of relief ornament really based on the acanthus, is the rococo.

Fig. 25

This is especially useful in borders for signs and for panels in an inscription design. The ornament may be elongated to a considerable extent, or it may be condensed. Thus it can be adjusted to any shape and made to fill many requirements of the ornamenter.

In Fig. 25 there is reproduced a photograph of a glass electric sign. The center panel, containing the name of the hotel, is on glass, and set against the rope border surrounding it. The frame is of wood and the rococo ornament is carved in wood and glued to the face of the sign. The ground of the frame is black smalt, that of the glass is drop black. The letters are outlined in gold and made translucent with sugar of lead. The rope border as well as the rococo relief ornament is gilded, completing a rich and ornamental sign.

Fig. 19

Fig. 20

Fig. 21

Fig. 22

Fig. 23

Fig. 24

**13. Other Forms That Could Be Adapted.**—All the forms of adapted ornament, that have so far been described, have been based on the Greek and Roman acanthus. Many other historic (or modern) decorative forms are likewise suitable for adaptation for use on modern practical work. Many of those shown in Fig. 14, the page of Modern Commercial Decorative Motifs, could be so adapted. The middle section of border at the left; the symmetrical cornucopias near the top; the *swag* and the wreath at the bottom, etc., could easily be enlarged and appropriately colored for use on signs.

The examples illustrated should be studied with great care with a view to using them later in enlarged form.

**14. Simplicity in Flat Ornament.**—To relieve a plain design, the letterer often places a stripe around the work, and to further add to the neatness of the whole he introduces some simple ornament in each corner. The examples shown here are particularly suitable for sign work. Perhaps the simplest forms are those shown in Figs. 26 to 29, inclusive. The character of this ornament is such that lines and brush marks may be added until the ornament loses its simplicity and becomes a studied ornament, such as is shown in Fig. 26.

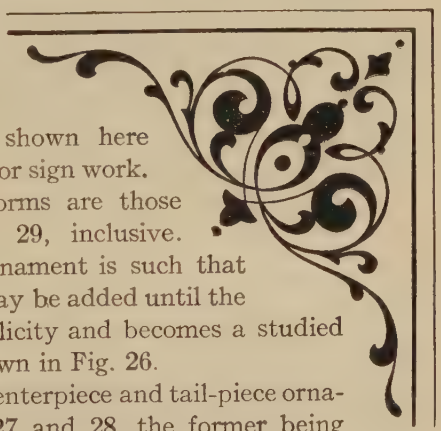


Fig. 26

The simplest form of centerpiece and tail-piece ornament is shown in Figs. 27 and 28, the former being often used where the top line of letters is placed on a curve and the second line is straight. The tail-piece, Fig. 28, is used at the end of an inscription, where the design requires an ornament to fill the space and give it balance.

A more elaborate tail-piece is shown in Fig. 29. This form of tail-piece may be laid in with color in the center field.

**15. Panel Ornaments.**—The flat ornament is subject to diversified treatment and coloring, and may be made as elaborate as the relief scroll. In Fig. 30 is shown an example

Fig. 27

Fig. 28

Fig. 29

Fig. 30

of such an ornament. In designing an ornament of this character, it is necessary to draw carefully only one-fourth of the design. Half of the other end may then be traced on tracing cloth or paper and reproduced on the surface of drawing paper by retracing over carbon paper. In the same manner the remainder of the design may be reproduced. Thus, a design may be quickly made and be absolutely accurate in every detail.

Such ornaments are usually gilded or bronzed, and opaque colors are used for filling in the spaces, such as light vermilion, cobalt blue, green, etc. Where a broad stripe surrounds the panel, this is often crossed at the center of the ornament and becomes a part of it, as shown in Fig. 31.

**16. Panel Ends.**—There are endless combinations of lines and curves that may be applied to flat ornament; and at the end of a panel a design may be used and arranged so as to conform to the irregular shape given to the broad striping. If this be plain, an ornament may be used without reference to the outside broad stripe. If, as is often the case, the border stripe is woven into the design of the ornament, as in Figs. 32 and 33, the end of the panel may be treated as the designer sees fit.

Fig. 31

Fig. 32

Fig. 33

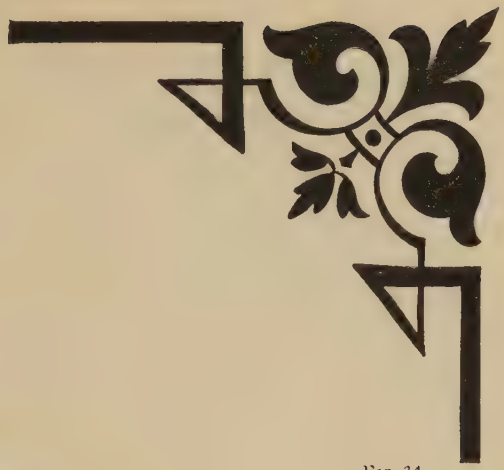


Fig. 34

Fig. 36

Fig. 35

Fig. 37

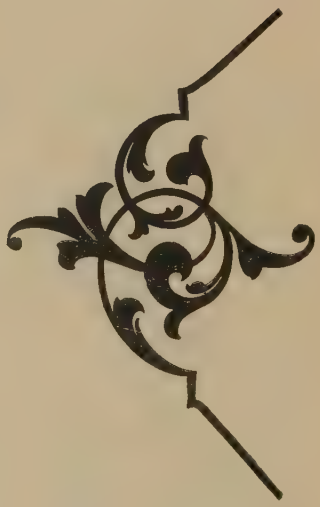


Fig. 38

Fig. 39

Fig. 40

Fig. 41

Fig. 42

Fig. 43

Fig. 44

FIG. 45

**17. Corner Pieces.**—Figs. 34 to 40 show various designs of corner ornaments in which the double or single stripe is ingeniously worked in to form a part of the ornament. Figs. 41 to 43 show ornaments that may be used independently of the broad stripe or fine line.

It is apparent in all these corner ornaments that if a line were drawn bisecting the 90° angle formed by the joining of the two lines at the corner, the ornament would be divided into two parts which correspond exactly with each other.

**18. Mosaic Ornament.**—A corner piece is shown in Fig. 44 that is used when the letters are formed in the same style. The face of the letters may be colored within lines of another color; the design imitating regular Mosaic work. A chisel-shaped brush is used for this ornament, with which it can be made quite rapidly. If colors are used, a tint of one of them may be used as a field and this is extended beyond the ornament. Such designs must consist of scrolls, as the designer, for obvious reasons, is unable to use any but an arbitrary style of ornament.

**19.** An ellipse containing a sheep's or steer's head is often used on meat market signs. Fig. 45 shows not only the elliptic center, but also the style of ornamentation that may be used to embellish the design. A light-line ornament does not add to the weight of the centerpiece, and is better, therefore, than a heavy flat ornament. The relief scroll, likewise, may be used, but this should not be heavier in effect than that of the illustration. In this example are shown the styles of letters most suitable to such an inscription and the manner in which they may be shaded. If the letters are in gold leaf instead of in black, they should be shaded close to their outlines. The ornament may be outlined or shaded, the former being preferred.

## ORNAMENT APPROPRIATE FOR CARD WORK

**20. Peculiar Requirements of Card Work.**—Those persons who expect to specialize on show-card work should

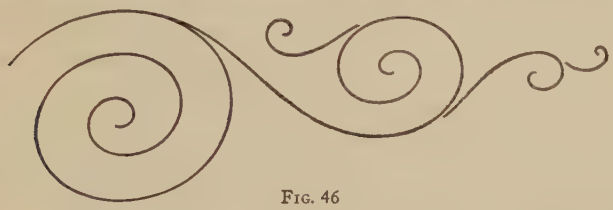


Fig. 46

also be familiar with decorative ornament. Of course, the most important feature of a good show card is the well-drawn and well-spaced letters and words, with proper consideration for the amount of white, or unlettered space.

However, ornament is frequently used. Some of the characteristic forms are described below.

**21. Line Scrolls.**—The first step in the development of simple line ornament is the turning of the curved line into the volute; or, gradually bringing a line from the circumference of a circle to its center. This feature in ornament was used extensively in the capital of the Ionic and Corinthian Orders. Thus, it is seen that in the simplest attempt at ornament all forms of ornament are based on fundamental principles. In Fig. 46 is shown the first departure from the established forms

Fig. 47

in order that the various ornamental features may be applied so as to conform to any given space. A scroll of this nature

may be very well used at the end of a line of letters, but it is often required of the scroll ornament that it either be

Fig. 48

duplicated to the right and left of a vertical center or united so as to diminish equally from a large center to a single stroke. Two examples of such ornament are shown in Figs. 47 and 48, and they are sufficient to illustrate the method by which the line ornament may be used in any given space. It is possible, from these examples, for the letterer so to change the character of his ornaments that they will be distinctively different, and yet conform in a general way to the principles on which this style of ornament is based.

Fig. 49

**22. Corner Ornaments.**—When a stripe is used to give a finish to the edge of the card sign, a small neat ornament is sometimes used in the corner. This ornament may enter into the arrangement of the stripe in many ways to give relief to the plain angular finish. It may be made in connection

Fig. 50

with the stripe or independent of it, as shown in Fig. 49. In finishing the edge of the card, a tint of gray, light yellow, purple, etc., may be run on the extreme edge about $\frac{1}{4}$ inch

wide. Two stripes are often used, either of the same width or a heavy stripe outside and a fine-line inner stripe.

**23. Centerpieces.**—Where a curved line of letters is placed at the top of the card and a long straight line of letters

Fig. 51

follows it, an open space is unavoidably left between the two lines of letters. Unless equal spaces are left above and below

Fig. 52

Fig. 53

Fig. 54

Fig. 55

Fig. 56

the inscription in the form of a margin, this open space is conspicuously in need of something to fill the vacancy and make

the reading matter compact in appearance. To balance the design properly, very often all that is required is some simple ornament such as is shown in Fig. 50; this is on the order of l'Art Nouveau and is easily and quickly formed. Another centerpiece ornament is shown in Fig. 51. This is the simplest form of shaded-line ornament and is made with a few free-hand curves of the brush. With a little practice, the curves may readily be made in opposite directions, and one side will be an exact counterpart of the other.

Fig. 57

Conventional designs are often used for the centerpiece as shown in Figs. 52 to 56, where Fig. 52 is the head; Fig. 53, the tree and tub; Fig. 54, the rose; Fig. 55, the sun; and Fig. 56, the tulip. If the inscription calls for a number, or if a monogram, or other symbol may be worked in the design, a wreath, such as is shown in Fig. 57, may be used.

**24. End- or Tail-Pieces.**—In a book, where the matter ends with less than a full page, the end- or tail-piece is sometimes used. Likewise, when a show-card contains a large inscription a small conventional leaf or ornament may be used at the end of the last line of letters, to fill out the space and give the reading matter a square solid appearance; or, one may be placed at the bottom as shown in Fig. 58. Fig. 59 shows one style of ornament

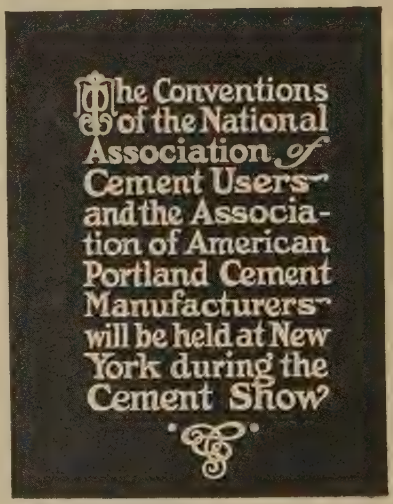



Fig. 58

that may be used at the end of a line of letters. Two ornaments, used as tail-pieces, but calling for more study and time in their execution, are shown in Figs. 60 and 61, used here for the second time.

Fig. 59

**25. Flat Scrolls.**—The most profitable ornament to the show-card writer is the flat scroll. It is quickly applied and, in a general way, gives the appearance of a studied piece of work. It may be made either in imitation of the shaded relief or as the rococo ornament. By using a brush well suited to the curved stroke

Fig. 60

that begins with a fine line and broadens out into a wide stroke, the relief ornament may be followed without any

Fig. 61

attempt being made to shade the strokes or bring out in detail any of the finer drawing that is characteristic in the relief.

Fig. 62

The ornament shown in Fig. 62 was prepared on a sheet of 20″×15″ paper, and the brush used was a No. 11 red sable. The fine lines may be drawn with this brush turned edgewise, and the heavy strokes with the brush turned flatwise. A very artistic ornament may be made by blending several colors together; for example, starting at one end of the scroll with a neutral color containing purple and gradually adding a subdued shade of red until at the other end of the scroll the red is quite prominent and distinct. Such scrolls are usually lined with some dark or bright color, in harmony

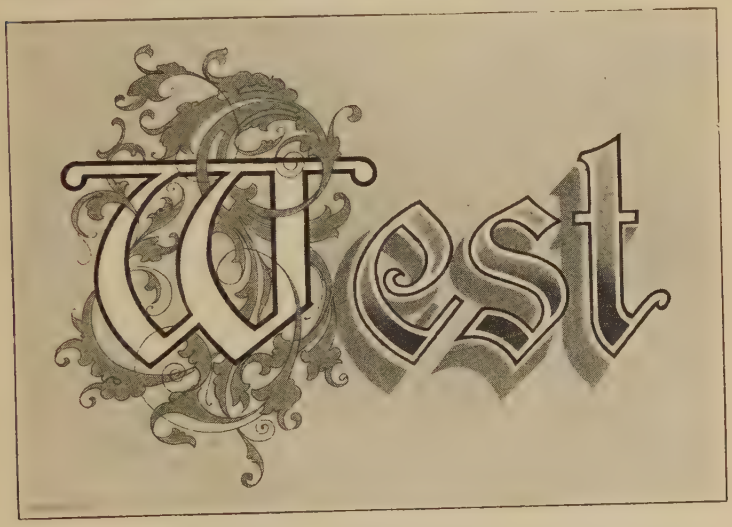



Fig. 63

with the colors used for the body of the scroll. In (*a*) is shown the colored scroll outlined with a small brush. In (*b*) is a similar ornament, but in a gray shade. This ornament illustrates how this style of scroll may be fitted to any particular design, or made to conform to any irregular space on the card where an ornament of some kind is required.

Fig. 63 represents the flat ornament of the filigree order in combination with a capital letter.

**26. Rococo Ornament.**—The rococo ornament, which is also a relief ornament, is produced in flat lines and strokes

and with no attempt to shade the strokes. The general effect of this ornament is that of two parallel strokes enlarged at one end, and accomplished with a long graceful sweep of the brush. These lines are often used to make a border to surround a panel, and in combination with other ornament. Fig. 64 shows a simple example of this treatment, while Fig. 65 shows a more elaborate example. In this, dry color is used to assist

Fig. 64

in forming the panels and giving the design color, while the rococo ornament serves as a border treatment to the panels.

**27. Relief-Rococo Ornament.**—Many artistic effects are produced, as in Fig. 66, by first laying in a panel or other design with brilliant opaque or dry color, and then surrounding the design with the gold or silver ornament. But no one should attempt relief ornament until he is thoroughly familiar with brush ornament. However, any one who has had considerable practice in forming rococo and relief painted scrolls, should have no difficulty in embellishing a show-card in relief.

Curtains
and
Fixtures.
Imported
and
Domestic
Rugs.
Draperies.

Fig. 65

**28. Floral Decoration.**—The show-card at the present time is subject to every conceivable embellishment, but the one mostly used by the leading card writers is the floral design. To make the card attractive and yet not consume too much time in the work, is the aim of the card writer. Therefore, such flowers as may be made with the fewest possible strokes of the brush, are the most practical to use. The letterer should guard against the common error of attempting forms

Fig. 66

that rarely or never existed. He should confine himself to such common, well-known flowers as daisies, wild roses, lilies, etc. The details of nature as shown in the wonderful formation of plant and flower are well worth a most careful study, especially the details of such flowers as will be reproduced in show-card work. Beautifully illustrated seed catalogs which can be obtained from any florist, or dealer in seeds, plants, etc., will be of great assistance in flower painting.

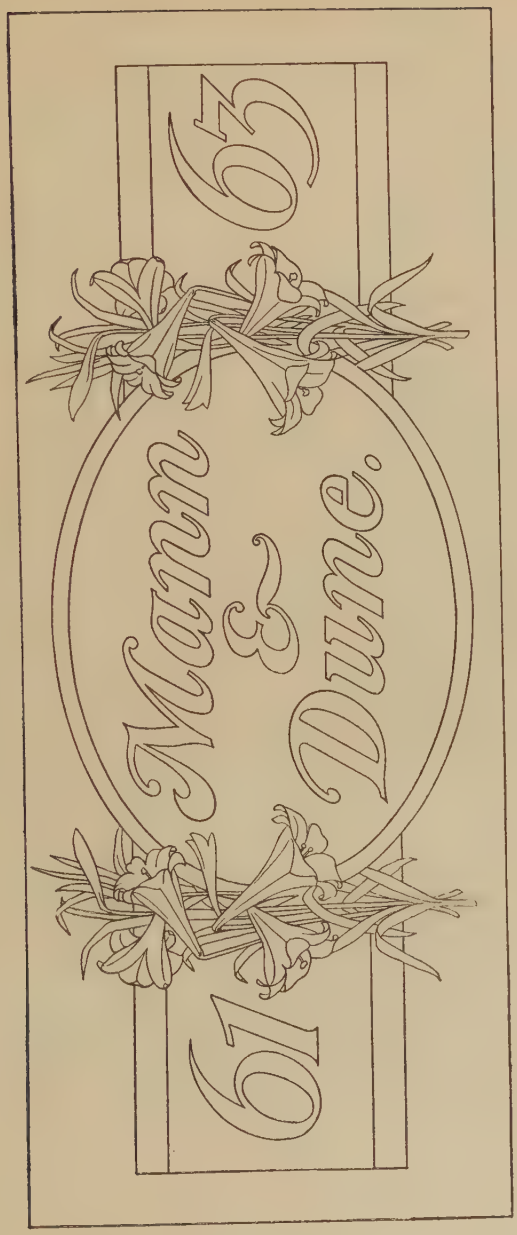



Fig. 67

Fig. 68

**29. Practical Application.**—In Fig. 67 is shown a cluster of Easter lilies on a design in which the plain panels are artistically embellished with the floral pieces. They are drawn in reverse. This may readily be done, after drawing one side, by tracing the design on thin paper, reversing it, and then placing a sheet of carbon paper underneath the tracing and carefully locating the design in its proper position. The lines are retraced, forming the design in reverse. To give variety of coloring in a design of this character three shades of green should be used for the leaves of the plant, and yellowish gray for the shading of the lilies.

Fig. 69

Carnations may be used to surround a part panel that has first been given a definite shape with dry color rubbed on the card. Then, as shown in Fig. 68, carnations may be easily and quickly painted around the left and top of panel.

The iris is the most graceful of all of the sweet-flag varieties, and it is often used by professional show-card writers, both

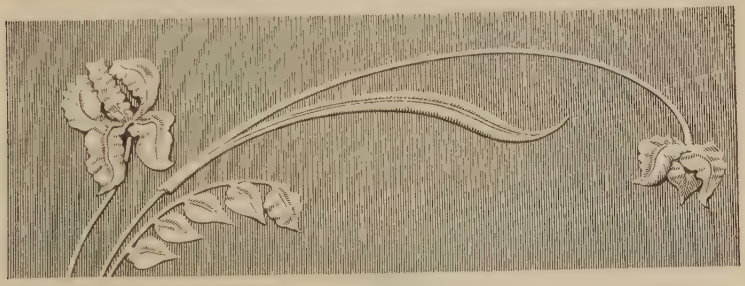


Fig. 70

in the painted and relief form of treatment. In Fig. 69 is shown the detail of the natural flower as taken from a photograph, and in Fig. 70 is shown a relief treatment of the iris.

Fig. 72

Fig. 71

The rose is perhaps the most pleasing of all floral decoration, and if well painted it may add much to the artistic show-card. It is subject to conventional treatment, also to the elimination of detail by painting it in mass and bringing out by the use of strong high lights and shades the detail of the work. As a time saver, this method will be found most profitable. In Fig. 71 is shown the application of the rose when painted in detail, while in Fig. 72 the treatment is in mass.

**30.** In selecting flowers for show-card decoration, only those flowers that are generally well known and easily recog-

Fig. 73

Fig. 74

nized should be used; also, the highly colored flowers and those that possess a great variety in color should be selected Among this class are the tulip and daffodil, shown in Fig. 73; and golden calliopsis, shown in Fig. 74; also the pansy, shown in Fig. 75. In the latter illustration, the definite marking of the flower can be followed in the light and dark colors.

For Easter cards and also for other decoration the calla and lily of the valley are used; both of these are most graceful in their outlines. As the leaves are often of necessity used in connection with the flower, they are shown also in Figs. 76 and 77. Other flowers that will be found to be most applicable are the violet, wild rose, wall flower, chrysanthemum, forget-me-not, etc. Wheat, ferns, palms, and swamp cattails are also used in card decoration.

Fig. 75

**31. Eagle, Shield, and Flag.** Among the elements of composition in show-card designing, the eagle takes an especially prominent place. As it is emblematic of freedom, it may be appropriately used in the prepa-

Fig. 76

Fig. 77

ration of signs for patriotic days or organizations. For general decoration, the eagle with a shield or the American flag, is

Fig 78

Fig. 79

used. Fig. 78 shows the shield with laurel wreath and ribbon on which some inscription may be placed and Fig. 79 shows the draped or folded flag.

**32. Owl and Parrot.**—The owl, Fig. 80, is very often used in designing the show-card. Being an emblem of wisdom, it is appropriately used in this connection.

The parrot, shown in Fig. 81, may be used in several ways in illustrating an inscription, or to suit the occasion. For

Fig. 80

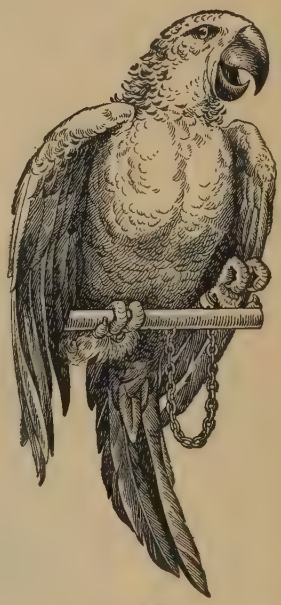


Fig. 81

example, such an inscription as the following may be used: "I may be green, but I know Schnapp's Crackers can't be beat." Still other bird forms, and even animal forms, will suggest themselves as being suitable for special purposes.

## HARMONY OF ORNAMENT AND LETTERING

**33. Importance of Harmony in Lettered Work.** The artistic quality of a piece of lettered work, and in many cases its acceptance by the customer, is frequently dependent upon this matter of the use of the proper ornament with the lettering. A client or customer may not be artistically trained, but the innate sense of the fitness of things will, in many instances, tell him at once if ornament unsuited to the lettering has been used on a card or a sign.

For example, it would be extremely inappropriate to design a piece of lettered work, say for a florist, on which long, graceful, delicate letters of the Italic alphabet have been used, and then use with this lettering a heavy scroll acanthus ornament such as is illustrated in Fig. 18, or the heavy scrolls in Figs. 19 to 24. This ornament would be appropriate for lettering made in a bold Roman style, with heavy vertical members and perhaps block shaded, but not for use with delicate lettering. Fig. 65 is a good example of appropriate ornament and lettering.

It is, therefore, important that one should study and analyze good examples of the proper artistic harmony of ornament and lettering so that he may not only learn to recognize and appreciate such harmony, but also that he may get into the habit of using on the lettered work he designs (when ornament is required), only such ornament as best goes with, or is in harmony with the lettering he has used.

**34. Examples of Appropriate Ornament.**—In Figs. 82, 83, 84, and 85 are examples of ornament and lettering, appropriately combined, that deserve careful study. These examples are not reproductions of commercial cards or signs, but are high-grade examples of appropriate ornament, the principles of which can well be applied to practical work.

Fig. 82 shows ornament that is in harmony with the long, narrow, and delicate upright Roman letter, the harmony being expressed not only by the historic style of the ornament, but by its lightness as well.

Fig. 83 shows the simplicity of a Greek or Roman egg-and-dart border effect, with incidental spots of rosettes, open-work acanthus treatment, etc., as are used appropriately with

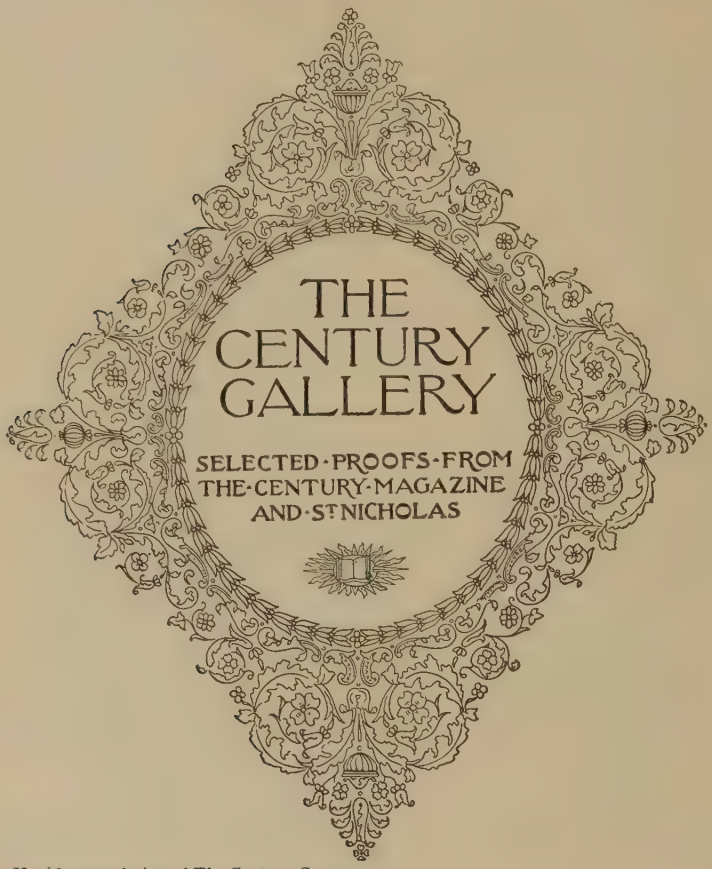



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Fig. 82

a tall upright Roman letter. Such a border would never do for a panel of lettering made with heavy Gothic letters, perhaps block-shaded.

**35.** To harmonize best with decorative Italic lettering, or Italic script lettering, the decorative motifs of the French Renaissance style, Louis XIV, XV, XVI, XVII, etc., or of

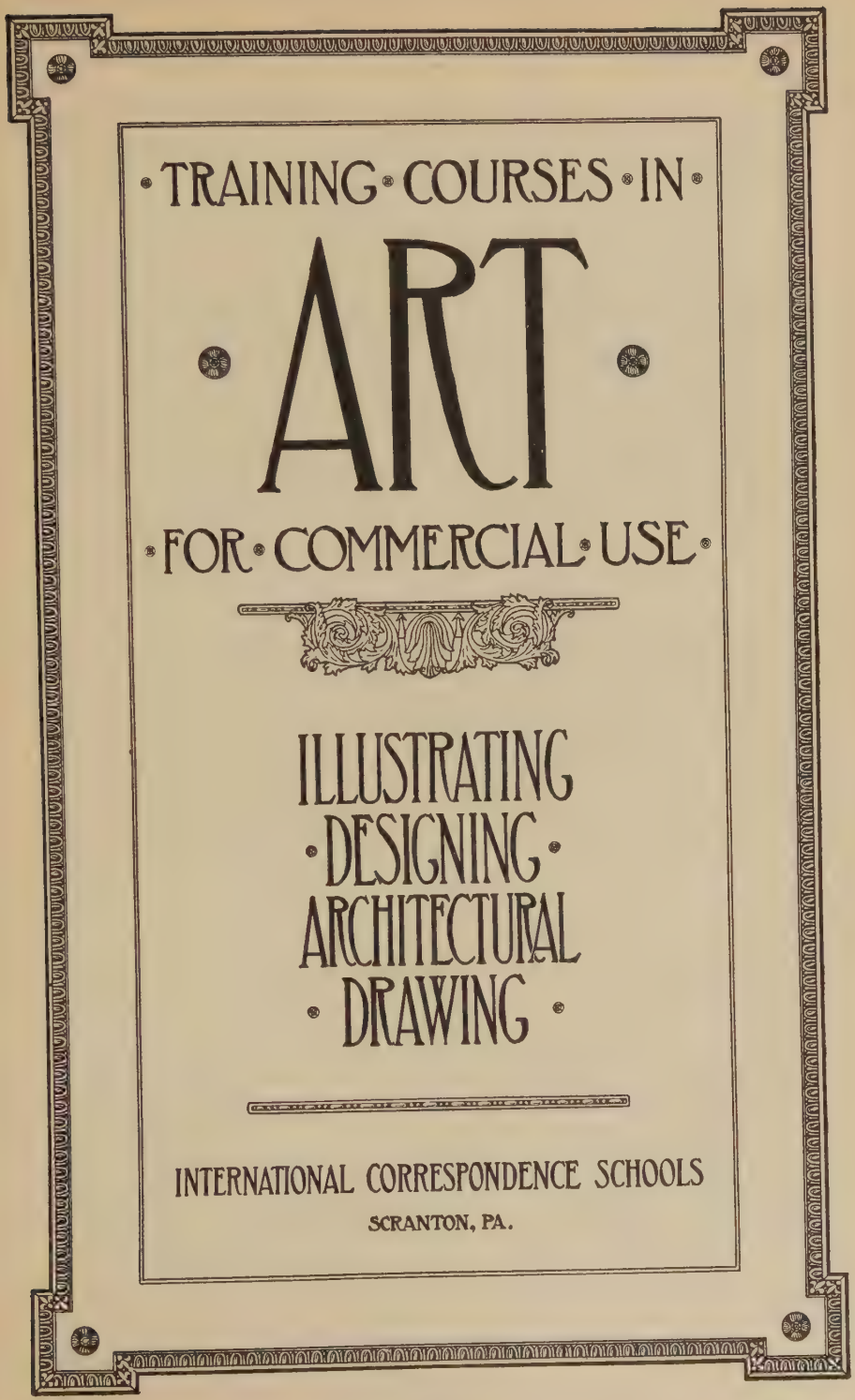
TRAINING COURSES IN
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Fig. 83

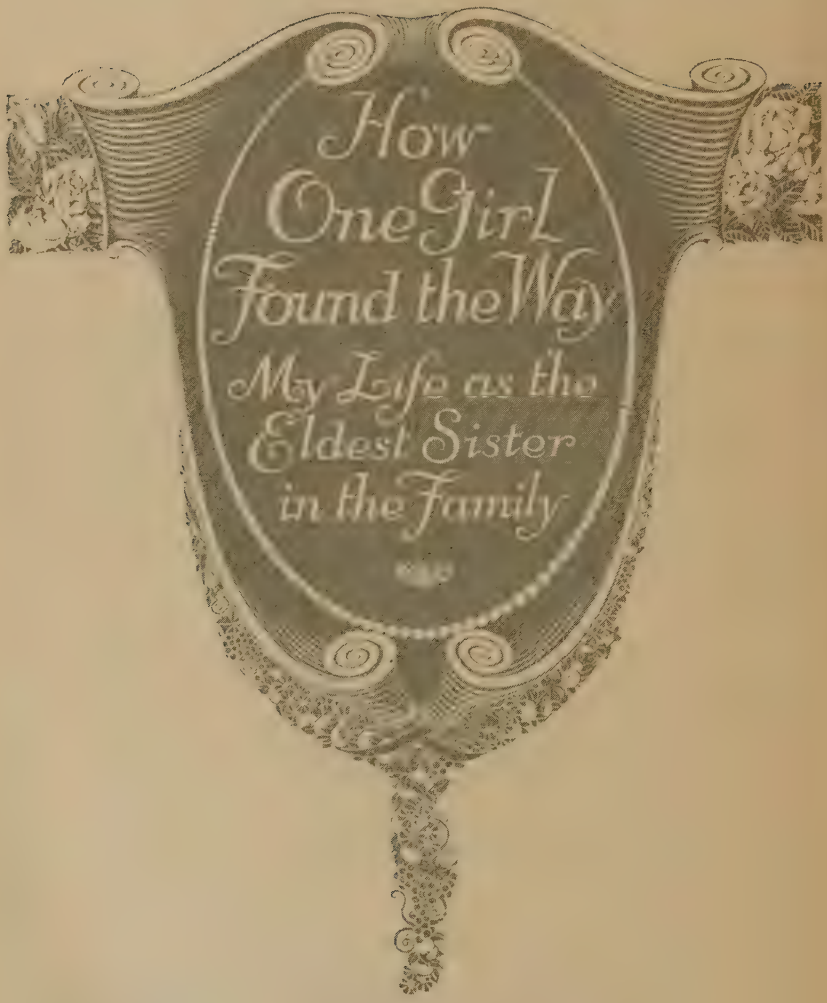


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FIG. 84

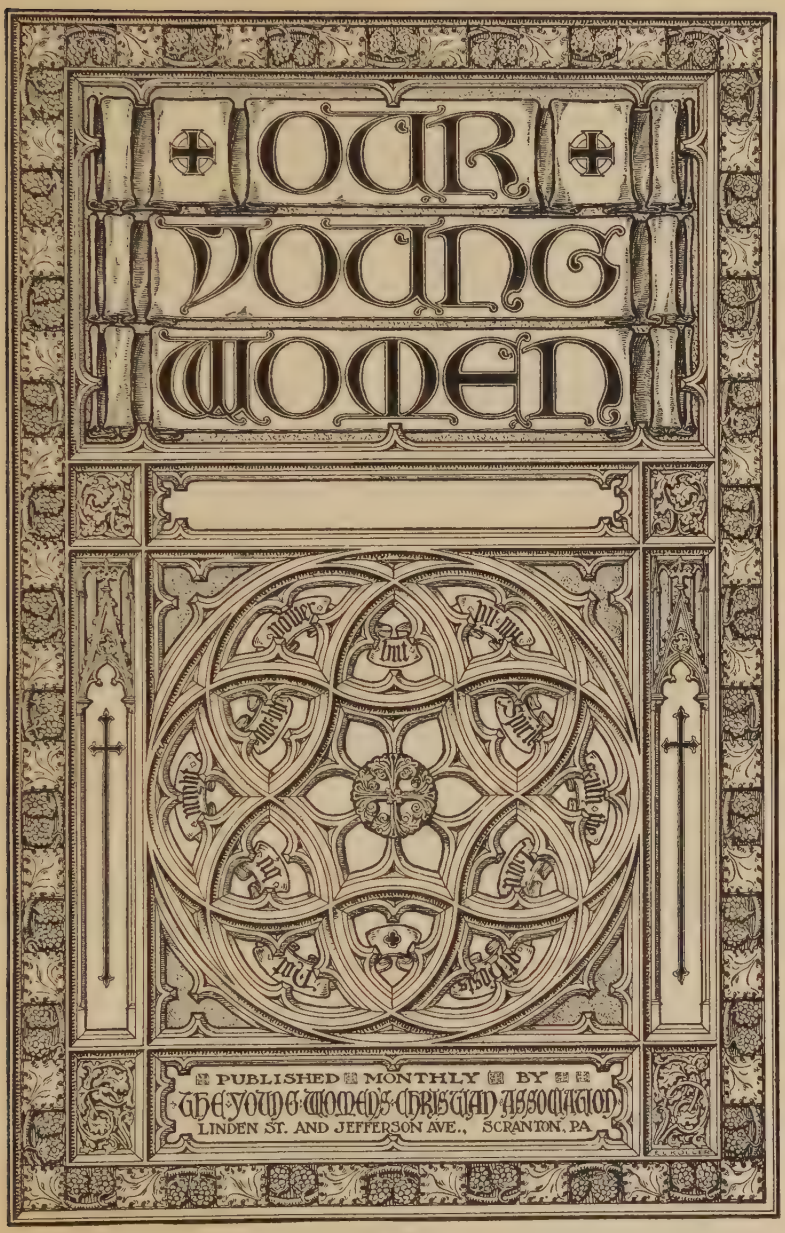
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Fig. 85

the English Renaissance style, should be used. The Italic and the script lettering require decorative forms and general surroundings that express grace, refinement, and daintiness, which are best supplied by ornament of the periods mentioned. Fig. 84 shows a specimen of the Italic or script lettering used in a cartouche from and decorative details of the Renaissance period. The lettering and the ornament represent the most refined type of decorative lettering and harmonious and appropriate decorative motifs in use at the present day, and should be studied very carefully.

**36.** In Fig. 85 is shown the proper kind of accompanying decorative work suited to any lettering of an ecclesiastical style, as Uncial Text, or Old English Text. These decorative motifs and details are frankly Gothic, based on Gothic architectural details and running oak-leaf ornament. The sign letterer is frequently called on to do lettering of an ecclesiastical character, especially in these days when churches, Y. M. C. A.'s, Y. W. C. A.'s, and other religious organizations are using publicity methods, and he should be prepared to use the proper kind of lettering and ornament.

**37.** These few examples will be sufficient to show what is meant by ornament being in harmony with the lettering used on signs. The student, however, should extend his observations and analyses farther. Study and analyze other examples of lettered signs to see whether the ornament used is appropriate, and why it is appropriate. Ornamental signs of all kinds, on walls, windows, store fronts, street and field boards, etc., should also be studied.

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## PICTORIAL WORK

**38. Cards and Signs With Accompanying Pictorial Work.**—While the pictorial and figure work that is used on a certain class of bulletins cannot be considered decorative ornament, it is appropriate to consider it here, because such pictures are frequently used to accompany lettering.

The qualifications of card and sign men do not include, nor are they expected to include, the ability to do still-life, landscape, and figure work in full modeling and full color. Where such pictorial work is seen on cards it is usually the "cut-out" and "paste-on" that is employed, and when seen on bulletin boards, it is usually in the form of the lithographed poster pasted on to the boards. The card and sign letterer has nothing whatever to do with the design, execution, or mounting of such posters. It is the work of a separate and distinct craft.

In those cases where still-life, landscape, and figure work is painted direct upon the bulletins, the work is usually done by expert figure artists who are sent out by the publicity department of the large advertising concerns that paint this work locally. These men are specialists on pictorial work for display purposes, and have been thoroughly trained to do that work. They are not sign letterers.

**39. Pictorial Work, and the Average Card and Sign Men.**—One explanation of the poorly drawn, poorly colored, and inartistic pictorial work that is seen on display boards in some towns and villages, is that the average card and sign letterer attempts to do something that he has never been trained to do, and that is therefore out of his line and beyond him. No card and sign letterer should attempt to do pictorial work unless he has had a specialized training in such work in a thorough and reputable school. Even then pictorial work on cards and bulletins cannot be considered as belonging to the artistic equipment of the letterer.

Sometimes, however, simple still-life and landscape effects that will pass muster, can be drawn and painted by the letterer if certain mechanical aids are used. Some of these will be briefly described later.

**40. Enlargement by Ruled Squares.**—There is, first of all, the ruled squared sheet or guide, which is a small picture or chart of the pictorial work that is to be painted large size on the board. This small picture or chart is ruled with numbered lines and squares. On the board a square or

rectangle of the desired size is laid out and this is then ruled in a similar number of squares to the small sketch, all squares of course being enlarged correspondingly. The lines and details of the picture may then be drawn on the card, board, or bulletin in the same relation to the ruled lines and squares that cross them as is borne by the lines and details of the small picture to the ruled lines and squares on the small picture.

This method of enlarging by ruled squares is shown in Fig. 86 (*a*) and (*b*); the portion in (*a*) representing the small

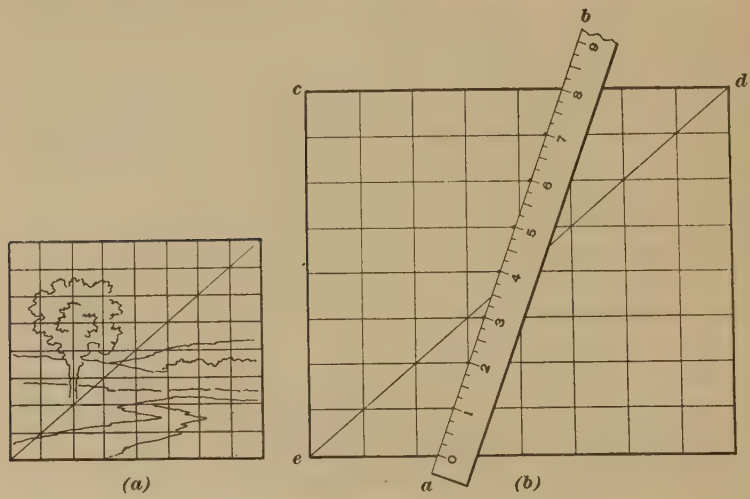


Fig. 86

sketch with ruled squares, and that at (*b*) the enlarged set of squares for the large picture. To divide the rectangle on the larger drawing, view (*b*), into a number of equal spaces quickly and to avoid stepping off these distances with the dividers, an inch rule or scale may be used. A number of equal divisions are found on the rule, the combined number measuring a greater distance than the space to be divided, and the scale is then adjusted at such an angle that these divisions will include the limits of the drawing, as indicated in (*b*). After the vertical distances have been pointed off on the paper along the edge *a b*, lines parallel to *c d* may be drawn,

and where these lines intersect a diagonal line drawn from *e* to *d* will locate all the horizontal divisions of the rectangle.

**41. Enlargement by the Pantograph.**—The device called a pantograph is illustrated in Fig. 87. It is used for copying and enlarging or reducing a photograph, drawing, or painting. The general working principle is very simple. The clamp *a* is fastened to a drawing board; a tracing point *b* is carefully moved around the outline of the picture to be copied and at the pencil point at *c* this same movement is transmitted and a line drawn on the paper, but to a larger or smaller scale. The main difficulty in the use of this instru-

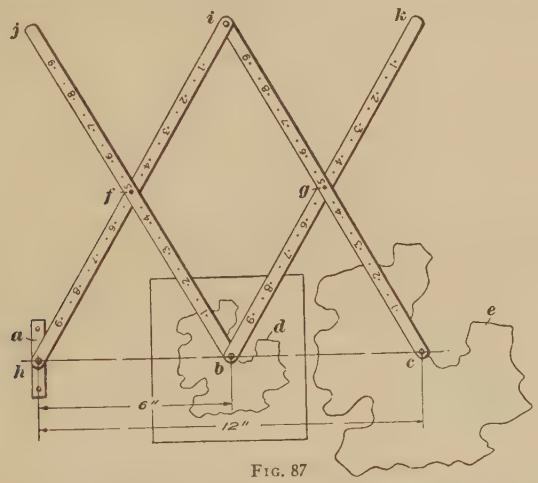


Fig. 87

ment is in the adjusmtent of the arms to produce a drawing of specified scale. In Fig. 87 the necessary enlargement is assumed to be twice the size of the original, which is shown at *d* and the enlarged copy at *e*. In setting the instrument the two screw eyes *f* and *g*, which connect the arms where they cross, are first removed, and the clamp *a* is attached to the drawing board at the left-hand side. Then, on a line *h c*, extending from the pivot *h*, to the right, any convenient distances, in this case 6 and 12 inches, the latter dimension being just twice the former, may be marked off, as at *b* and *c*. The connected arms *h i* and *i c* are extended until the pencil point

at *c* rests on the 12-inch mark. Then the connected arms *j b* and *b k* are arranged as shown, with the tracing point at *b* resting on the 6-inch mark. The arm *b j* must be parallel with the arm *c i*, while the arm *b k* must be parallel with the arm *h i*. In the illustration, the arms cross at holes marked 5 where the screw eyes are inserted and adjusted. The screw eyes must enter only the holes which bear the same number on each of the four arms, otherwise a distorted enlargement will result. Enlargements of any size within the scope of the instrument can be made in similar manner. Some instruments have a scale on the arms which show at once where to place the screw eyes to obtain any desired enlargement. In any case, one arm of each pair of connected arms must be arranged parallel to one arm of the other connected pair, regardless of the size of the enlargement.

**42. Advice to the Prospective Pictorial Letterer.** No attempt will be made here to teach the letterer to draw and paint still-life, landscape, and figure work. Those letterers, however, who have much occasion to use pictorial work are strongly urged to undergo systematic training in illustrating or pictorial and decorative work, learning freehand drawing, figure drawing, rendering in wash, water color and oils, perspective, pictorial composition, etc. Such training is needed before any artistic pictorial display work can be done. The card letterer, however, can frequently get pictorial effects by the use of cut outs, and these will be discussed at the proper place.

## THE LETTERING PLATES

### MATERIALS AND METHODS OF WORK

**43. Paper, Pencil, Brushes, Pigments, Etc.**—Nothing new or untried in the line of pencils, paints, brushes, etc., will be required for the preparation of lettering plates. The simple technique required for the plates will make their actual rendering an easy matter. Pencil, or pen and ink, or wash, etc., may be used, as seems preferable.

Directions previously given for the use of materials should be borne in mind when executing these plates.

**44. Method of Preparing and Submitting Plates.** The purpose for which the plates in this Section will be prepared and submitted, differs from that which applied in the case of the plates in the Sections that have preceded, and, therefore, the method of preparation will differ slightly.

The plates in this Section are to serve as a test of understanding and appreciation of the illustrations that are given in this Section of the best forms of lettering, and appropriate commercial ornament that goes with them. After carefully examining and analyzing these illustrations, the next task will be to pick out certain ones and to make enlarged drawings and renderings of them on the $20'' \times 15''$ sheets of drawing paper. Each sheet so prepared and submitted will comprise a *plate*, as explained in the Sections heretofore studied.

In no case will the making of such an enlarged copy be a harder task than training and ability can undertake. A great deal of experience has already been had in connection with the preceding subjects in making enlarged plate drawings of small copies of alphabets of lettering. The training in the freehand drawing of rectilinear and curved forms, with which

the course started, will make drawing the ornamental and decorative forms for Plates 5 and 6 a simple matter.

It will be perfectly allowable to use the system of enlarging by ruled squares, illustrated in Fig. 86, or any other system of enlarging, if he wishes to do so. In all cases the drawing should be kept approximately within the limits of the 15″×9″ rectangle on the 20″×15″ sheet, and the drawing should not be in *sketchy* form, but should reproduce the accurate appearance of the original.

Plates should be mailed, one by one to the Schools as previously directed.

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## PLATE 1

**45. Purpose.**—This plate will require one, or several examples if the student prefers it, of classic ornament to be selected and drawn at enlarged size, thereby not only testing the student's taste and preference as to what is good ornament, but giving a certain amount of practice in drawing the ornament.

**46. Laying Out the Plate.**—Select from among the examples of historic and period ornament, shown in Figs. 1 to 17, any individual unit, or group of units, that are considered suitable for adaptation to card or sign work. Then make an enlarged drawing of it in the manner previously described, so as to occupy approximately the 15″×9″ rectangle on the 20″×15″ sheet.

The student must use his own choice, but, as an example of how the selection and enlarged drawing could be made, reference may be made to Fig. 14 and the units contained therein. For example, a border such as that shown in the lower right-hand corner could be placed all around the inside of the 15″×9″ rectangle, the border being made about 1 inch or 1½ inches wide, and the corner ornament shown being used at all four corners. Then the swag, or fruit festoon, shown next to the bottom in the middle immediately above the large wreath and ribbon motif, or a series of such swags, alternating with a few wreaths (as seen at the extreme lower

edge, middle of Fig. 14), could be run across the full length of the rectangle.

The border, swags, and wreaths would not only have to be enlarged, but the lines composing them would have to be made perhaps $\frac{1}{16}$ inch, or as much as $\frac{1}{8}$ inch, in width at places, and be made with the red sable brush.

**47. Final Work on Plate 1.**—Place the title, Plate 1: Decorative Ornament, at the top of the sheet, and the class letters and number, name and address, and the date of completion, on the back of the sheet in the lower left-hand corner. Mail Plate 1 to the Schools in the usual manner for examination.

Proceed now with the work on Plate 2.

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## PLATE 2

**48. Purpose.**—An example of modern adaptation of ornament showing some form of the acanthus scroll-leaf work, will be prepared for this plate. This must, of course, be suitable for practical work, and of the usual enlarged size, and will be a test of appreciation of what is good ornament suitable for modern work. It will likewise serve as a very good drill in actually drawing such ornament.

**49. Laying Out the Plate.**—Select from among the examples of the acanthus scroll-leaf ornament shown in Figs. 19 to 24, inclusive, any individual unit, or group, of ornament that has ornamental or decorative features suitable for modern commercial work. Then make an enlarged drawing of it in the manner previously described, so as to occupy approximately the $15'' \times 9''$ rectangle on the $20'' \times 15''$ sheet.

No suggestions need be given as to what selection the student should make; he must make this choice himself. Whatever ornamental form is used must be very accurately drawn and rendered, in pencil, pen and ink, wash, or even color if desired, so as to be a faithful portrayal of the original. No rough sketches nor hastily made drawings can be accepted.

**50. Final Work on Plate 2.**—Place the title, Plate 2: Decorative Ornament, at the top of the sheet, and the class letters and number, name and address, and the date of completion, on the back of the sheet, in the lower left-hand corner. Mail Plate 2 to the Schools in the usual manner for examination.

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## PLATE 3

**51. Purpose.**—As in the case of the previous plate, the purpose of this plate will be to train both to appreciate and to draw good ornament appropriate for use on modern signs.

In this case, the ornament to be drawn will be some simple form of flat ornament, especially suited for card work, as specified in the directions below, and as illustrated in the pages of this Section.

**52. Laying Out the Plate.**—Examples of modern decorative ornament, suitable for signs and cards, are shown in Figs. 26 to 68, inclusive. From these specimens illustrated, select any individual unit, or groups of units, of ornament that, in your judgment, are suitable specimens for practical work. Then make an enlarged drawing, as previously described, so as to occupy a $15'' \times 9''$ rectangle on the $20'' \times 15''$ sheet.

The choice of the specimen must be made entirely by the student; but, whatever is chosen must be very accurately drawn and rendered in the medium that will best portray the characteristics of that particular ornament.

**53. Final Work on Plate 3.**—Place the title, Plate 3: Decorative Ornament, at the top of the sheet, and the class letters and number, name and address, and the date of completion, on the back of the sheet, in the lower left-hand corner. Then mail the plate to the Schools in the usual manner for examination.

If all previous plates in this, and preceding subjects have been completed, then proceed with the work on Plate 4.

## PLATE 4

**54. Purpose.**—The purpose of this plate will be to give training in selecting and arranging, and in actually executing, examples of decorative ornament combined with appropriate lettering.

Many such examples are illustrated in the text, which will aid in deciding what to use.

**55. Laying Out the Plate.**—In Figs. 25, 45, and 63 and in Figs. 82 to 85, are shown examples of lettering with accompanying appropriate ornament. Study these again very carefully, to understand clearly just why a certain kind of ornament needs a certain style of letter.

Then take the specimen of the style of modern ornament that you used either for Plate 2 or for Plate 3 (or any other), and combine it with some lettered words so that the lettering and ornament are harmonious. Something of the nature of Figs. 25, 45, or 63 is wanted, but not a copy of it.

Whatever is selected or arranged to comprise Plate 4 must be a completed drawing or rendering that will show, with the clearness of detail of Figs. 25, 45, or 63 just what the finished design would look like. No rough sketches, or hasty drawing are to be submitted. It is preferred that the arrangement of the lettering and ornament shall be an original one.

**56. Final Work on Plate 4.**—Place the title, Plate 4: Decorative Ornament, at the top of the sheet, and the class letters and number, name and address, and the date of completion, on the back of the sheet, in the lower left-hand corner. Then mail the plate to the Schools in the usual manner for examination.

If any redrawn or rerendered work on any of the plates of this Section has been called for and has not yet been completed, it should be satisfactorily finished at this time. After all required work on the plates of this Section has been completed the work of the next Section should be taken up at once.

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